IN THIS ISSUE: **ORCHESTRAL ODDS AND ENDS . . . . By Lou Singando**

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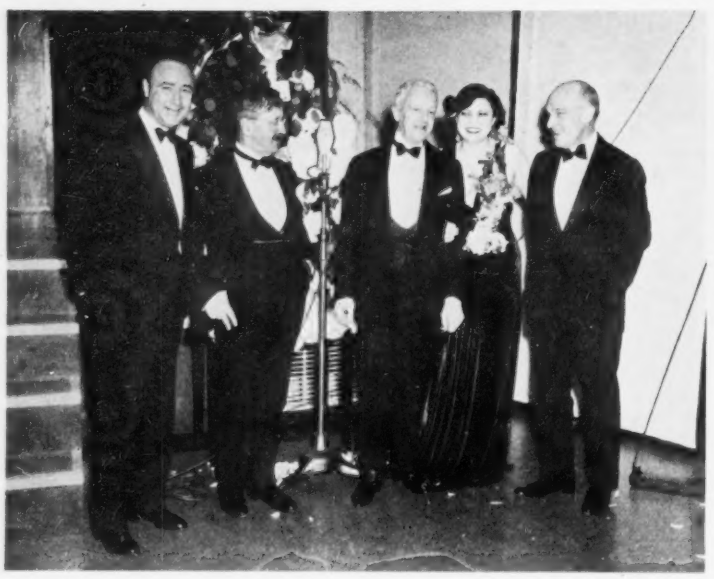

CELEBRATING ROSA PONSELLE'S FIFTEENTH ANNIVERSARY

Left to right: Merlin H. Aylesworth, president of the National Broadcasting Company; Giulio Setti, chorus master of the Metropolitan Opera Company; Edward Ziegler, assistant general manager of the Metropolitan Opera; Rosa Ponselle, and Cornelius N. Bliss, chairman of the Executive Committee of the Metropolitan Opera Company. The photograph was taken on November 15 in the new broadcasting studios of NBC, the occasion being the fifteenth anniversary of Miss Ponselle's operatic début and the seventh anniversary of NBC.

LUCREZIA BORI

recently made her San Francisco début in the title rôle of Massenet's Manon.

LEONORA CORONA

is preparing for her Metropolitan Opera season and fulfilling fall engagements.

NINO MARTINI,

on his horse in Central Park, New York. Mr. Martini is to make his Metropolitan début on December 28, as the Duke in Rigoletto. (Photo by De Bellis.)

RICHARD CROOKS'

recent engagements necessitated considerable traveling. On November 23 he appeared in London, Ont.; 26, Institute of Arts and Sciences, Brooklyn, N. Y.; 27, Montreal, Can.; December 1, Trenton, N. J.; 4, Bagby Musicale (morning) and opened Firestone series of broadcasts (evening); 6, Kingston, N. Y.; 8, benefit at Carnegie Hall, New York, for the Georgia Warm Springs Foundation, under the auspices of President Roosevelt; 10, Chicago recital and 13, recital in Washington, D. C.

SCENE FROM THE PRODUCTION OF THE MARRIAGE OF FIGARO

which the Juilliard Opera School is presenting on December 13, 14, 15 and 16 at the Juilliard Auditorium, New York. Left to right, Apolyna Stoskus, Julius Huehn, Alma Milstead, Roderic Cross and Ruby Mercer. (Photo by Gottscho.)

ALBERT SPALDING and OSSIP GABRILOWITSCH

will present a cycle of all the Beethoven sonatas for piano and violin in a subscription series of three concerts at Town Hall, New York, on January 7, February 8 and March 5. They are also appearing together in a number of other cities this winter. They first were heard in these joint sonata recitals last season in New York.

VIRGINIA MORGAN

American harpist, after one of her concerts at St. Jean de Luz. The town of Ciboure is in the distance and the five storied house at the right of Miss Morgan is the birthplace of Maurice Ravel. Miss Morgan is to play Ravel's Introduction and Allegro with the National Orchestral Association (Leon Barzin conducting) on December 12 at Carnegie Hall, New York.

(See Inside Back Cover for Additional News Pictures)

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Superfluity of Concerts Hampers London Music

Audiences Beginning to Show Gaps—Viola Mitchell and Winifred Christie Play Sonatas—Bartók Premiers Second Concerto—Beecham, Plus Orloff and Piatigorsky Charms Philharmonic Audiences—Tetrazzini Farewells Again

By CÉSAR SAERCHINGER

LONDON.—There is no doubt that London, for the time being at last has become the trade center of the concert world. Not only has it all the concerts it would ordinarily have and more but it has a host of concerts which in ordinary times would have taken place in Berlin, Vienna and the German provinces. The quantity and variety of offerings is bewildering and the seasoned observer of social and cultural phenomena is beginning to shake his head. For you can lead a horse to water but you can't make him drink. And the attempt to do so is likely to result in unpleasant reactions later on.

The first ominous sign is the spectacle, thus early in the season, of badly filled halls. A London Symphony Orchestra concert to a mere handful of listeners is not a pleasant sight; and when artists like Busch and Hubermann have to play to rows of empty chairs interrupted by no-matter-how-grateful deadheads, it is time to sound a warning. Neither Busch's nor Hubermann's superlative art was, let us hasten to add, influenced by the depressing sight: the former with Serkin at the piano, gave magnificent readings of Bach, Mozart and Beethoven sonatas; the latter, with a chamber orchestra (conducted by himself) to accompany him, gave us transcendentally beautiful versions of Bach's E major concerto and other things. But playing "against" him at the same hour were Orloff, giving an exhibition of "super-super" Chopin playing, and Edwin Fischer, a few hundred yards away, serving out a Titanic presentation of Beethoven's Hammerclavier Sonata.

No More Starvation for Piatigorsky

After these dubious observations it is all the more pleasant to observe that Gregor Piatigorsky, a new London favorite, completely filled Wigmore Hall at a recital which, as cello recitals go, was not only highly enjoyable but interesting, comprising a sonata by one Andrea Caporale, and another (transcribed from a violin original) by Weber, not to mention Bach, Debussy and the inevitable Hispano-Muscovite appendix.

Piatigorsky has just given an amusing account of his wanderings as a penniless youth escaping the Bolshevik terror (which consisted of his having to accept chocolate, because of his tender years, instead of bread). In Berlin he escaped starvation first by stealing a cat's dinner, then surreptitiously plundering Artur Schnabel's tea-table while rehearsing Pierrot Lunaire. It is not likely, after the adulation showered upon him here, that he will have to go hungry again, for his tone (not to mention other attractions) is enough to melt even the jewels over any woman's heart.

Viola Mitchell and Winifred Christie

And while we're on chamber music and the fair sex, let me record another enjoyable evening at which Viola Mitchell—originally hailing from Pittsburgh, Pa., but far from betraying it—joined Winifred Christie in a recital of sonatas, Mozart, Brahms and Strauss. Miss Mitchell has a bewitching smile and an equally bewitching tone, and given the right influences she should go far in the violinistic world. If she hadn't "put up" her hair (or whatever may be the technical term) she might still pass for a prodigy but her dynamic bowing as well as her musicianly taste suggest maturity. Miss Christie, using her usual double keyboard provided an assured and highly satisfying support that drew enthusiastic applause for its musicianly finesse.

Three other feminine pianists heard here in recent days deserve more than the passing mention I can give them (owing to the above-mentioned superfluity of musical "water.") They are, Renata Borgatti, from Italy (unusually interesting programs); Adi Bernard, from Germany (remarkable keyboard "mechanism"); and Virginia McLean, from—I suppose—Scotland.

More Glory for Pittsburgh

Orchestrally we have been regaled during the last fortnight, by Messrs. Weingartner, Beecham, Boult and a young newcomer, Leslie Heward, from Birmingham, who took the place of Malcolm Sargent at the latest Courtauld-Sargent concert. Mr. Heward didn't set the Thames afire, but he kindled considerable sympathy in the hearts of Handelians by his free articulation in a concerto

(*Continued on page 24*)

Donna Lombarda, Prize Opera, Produced in Turin

Stage Performance of Cicognini Work Given by Italian Broadcasting Company, Reveals Highly Gifted Novice—Alessandro Cicognini Wrote Work at Twenty-four—Good Music and Good "Theatre"—Lodovico Rocca Also Wins Prize

By RAYMOND HALL

TURIN.—The old Teatro Vittorio Emanuele of this city is now the scene of a happy event in the annals of contemporary Italian music, happy for the exceptional concurrence of public and connoisseurs in acclaiming a newcomer of solid promise. The hero is twenty-seven-year-old Alessandro Cicognini of Pescara, and the occasion is the first stage production of his two-act Donna Lombarda, one of the two final prize-winners in the Italian Triennial operatic contest. Though given recently in concert form for the jury and a small audience at the Palazzo dell' Arte in Milan, it has well merited suspended judgment until this admirable scenic mounting, under Franco Capuana's able baton. Cast, conductor and composer took a dozen hearty curtain calls at the première, and enthusiasm continues high—a happening quite unusual in Italy for scores of modern trend.

Cicognini is a new name, even to Italian audiences, because a representative of the youngest generation of composers, only now being heard from outside of local circles. He graduated in 1927 from the Milan Conservatory (composition under Renzo Bossi and G. C. Paribeni). He has won various prizes for instrumental works, but this is his first opera; it was written in 1930 at the age of twenty-four. Donna Lombarda is a real find and has amply repaid both the protracted labors of the jury and the outlays of the Triennial contest sponsors.

The first thing that strikes one in this young Abruzzese is his artistic integrity. While a product of the Pizzetti stronghold, Cicognini is remarkably free from this and all other influences, contemporary or recent. His work is independent of schools, mannerisms and reminiscences, native or foreign. Though too young to have formed a definite personality one senses in him an original artist of keen poetic sensibility and high aims, one who has something of his own to say and, given time, will say it. This is already much. He has further a marked flair for the stage. Donna Lombarda is good theatre.

Composer's Own Libretto

The composer himself has woven a fleet libretto in three scenes upon the ancient Italian folk poem of the same name. It is the story of a beauteous Lombard woman who succumbs to the seductions of the King of France and is commanded to poison her husband, but is discovered and is instead killed by him. It is summary poetic material, but Cicognini has recreated about it a suggestive medieval atmosphere that lends it plausibility and humanity. He has laid the action in the Ardennes Forest about the year 800, on the day of a royal hunt in honor of St. Hubert, patron of the chase. The love triangle unfolds rapidly against a background of feudal pomp and barbarism, half heroic, half mystic, well designed for a colorful operatic canvas of folk intonation, dramatic and musical, in harmony with the spirit of the poem.

Scene 1 opens at dawn on the "Holy Hill," where the royal criers have assembled the population for the chase, imposing fresh

(*Continued on page 24*)

Vienna Shows Keen Interest In All-American Program

Sessions, Brunswick, Jacobi Works Benevolently Received—Monteux Introduces More Foreign Color—New Orchestra Nearly Comes to Grief—Recitals Well Attended

By ANATOL RAPOPORT

VIENNA.—Probably for the first time in its history, Vienna has heard a concert devoted entirely to contemporary American music. The general impression was favorable and benevolent. The audience consisted of the local progressive and radical musical intelligentsia. This circle is not very broad in Vienna the Conservative, but for this very reason it is not torn up by controversies and jealousies. As new music is comparatively scarce here, every example of it is welcomed and earnestly received.

As for the critical view of our output, there is a pretty widespread opinion here that we have not yet acquired a genuine physiognomy. We are looked upon with encouraging condescension, but only as beginners. There was also some talk about our lack of exotic temperament.

The Choral Preludes for the organ by Robert Sessions are studies in counterpoint with just a touch of melancholy, which sets them off from the usual American product. Quite *triste* also is the fantasy for viola solo by Mark Brunswick. There is a melodic line which is broken up by pauses and rests, giving a very indefinite character to the piece, although it is in traditional four-movement suite form. Still the composer seems to value the expressive qualities of tone successions as such without regard to their melodic, harmonic, or rhythmic structure. His diatonic and chromatic progressions have the virtue of making the listener follow them closely and wonder what is coming next. One middle movement is agitated and full of interesting, although somewhat monotonous, harmonies. One of the best works played was Frederic Jacobi's string quartet. The idiom is American Indian, the harmonies exotic. The sombreness of thematic material does not weary the listener. The best qualities are rich coloring and transparent voice leading. The work was quite enthusiastically welcomed. Cheerful, rhythmic, straightforward, and somewhat livelier in spirit is the sonatina for piano by Israel Citkowitz. Jazz influences mingle with touches of Hindemith. The piano style shows a knowledge of the instrument.

Mr. Brunswick was the only one of the composers present. Among the interpreters laurels are due to Marcel Dick, who played the viola fantasy, and to the young Galimir Quartet.

Monteux Attracts the Progressives

Another affair which attracted the more progressive elements was the appearance of Pierre Monteux, whom Vienna remembers from last season, when he introduced Debussy's La Mer for the first time here and Stravinsky's Petroushka after twenty years. This time he brought Berlioz's popular Benvenuto Cellini overture, a pregnant, electrically loaded piece of brilliance, which reveals many a source of inspiration for Richard Strauss's Don Juan, Debussy's sunlit Nuages and Fêtes, and Ravel's romantic Daphnis and Chloë.

The orchestra he conducted was the newly formed Vienna Concert Orchestra. Although the results of a month's progress showed encouragingly since their somewhat unfortunate debut at the beginning of the season, still I must say that it is Monteux who is responsible for most of this progress.

(*Continued on page 9*)

Chicago Opera Plans Rapidly Taking Shape

Season of Five Weeks to Open on December 26 with Turandot—Company to Include Raisa, Mason, Onegin, Glade, Chamlee, Thomas, and Rimini

By RENÉ DEVRIES

CHICAGO.—Plans are rapidly taking form for the season of the new Chicago Grand Opera Company. In the next issue of the Musical Courier will appear the complete personnel of the company, which will open a five weeks' season at the Civic Opera House on December 26 with the Chicago première of Puccini's Turandot. In all probability, Rosa Raisa will be the heroine in the part she created in 1926 at La Scala in Milan.

Raisa sails for America on December 6 and on the same steamer will be Edith Mason, who has been engaged by General Manager Paul Longone for several appearances, which will probably include her first performance in the rôle of Violetta in La Traviata. John Charles Thomas will also make several appearances with the company; likewise Giacomo Rimini, who will come for the last two weeks, as previous engagements in various theatres throughout Italy preclude his coming here before January. Sigrid Onegin, who has often been heard in concert and recital in Chicago, has also been signed to sing with the new opera company. Coe Glade, too, is under contract, as is Mario Chamlee. Other prominent artists are expected to be signed up this week, and several Chicago singers are already engaged. Their names will appear when the complete list is published. Suffice it to say now that our opera company will be made up ninety per cent of American singers.

During the past week Mr. Longone and Gennaro Papi and Isaac Van Grove, musical directors, have been holding auditions at the Civic Opera House. The talent they have heard reflects well on the Chicago voice teachers. While the artistic heads of the company have been kept busy, Messrs. George Woodruff and George Lytton, the financial directors, have not been idle, as together with Harold E. Ray, business manager of the new company, they have had many meetings with the board of directors, which is made up of men and women of high repute in this community. The list of

(*Continued on page 20*)

London's Operatic Prospects

LONDON.—Three separate opera seasons are practically assured to London for next spring. Covent Garden, which was considered doomed as an opera house, is now being modernized by the owners of the Covent Garden Estate, in accordance with the requirements of the local authorities. Although no lessee has yet applied, it is more than likely that some syndicate or other, in conjunction with Sir Thomas Beecham, will rent the house for the usual "grand" season. Before this, however, an Italian company comprising Raisa, Toti Dal Monte, Gigli, Borgioli, Formichi, Rimini and Stabile, and conducted by Bellezza, is to be heard at the Lyceum Theatre. This is the company which recently appeared with such phenomenal success at the Berlin Municipal Opera. It is managed by the Milanese impresario Ferroni, and Max Weber of Vienna. They intend to open in February. Finally there is a project to bring the Moscow Opera and Ballet to London, though details of the plan are still unknown. C. S.

Strauss and Furtwängler Head Nazi Corporation

BERLIN.—Richard Strauss is president and Wilhelm Furtwängler vice-president of the "sub-chamber for music" in the newly created Chamber of Culture, in the corporative scheme of the Nazi "totalitarian State." Other sub-chambers are concerned with literature, graphic arts and architecture, theatre, films and broadcasting, but none of them are headed by such eminent personages. The essential point about the chamber is that everybody who wants to practise these professions publicly or in official positions, must belong to one of the sub-chambers. The new chamber was inaugurated by Dr. Goebbels with much ceremony in the Berlin Philharmonie, and the Propaganda Minister made it clear that the arts must serve the State and that the individual must be subservient to the community. R. P.

ORCHESTRAL ODDS AND ENDS

By LOU SINGANDO

Cartoons by G. O. HARNISCH

AFTERTHOUGHTS of a summer musical season in New York (of experiments in defeating the depression; of the many ways and means employed in wooing or luring the public into parting with a few of its dwindling dollars in support of orchestral music of the higher type) bring up, from personal experiences, reflections of varied hues. The public's taste must have been fully satisfied, as it has always seemed capable of digesting the highly heterogeneous summer diet of classical, popular, operatic, and choral and dance programs, as given by the New York Philharmonic at the Lewisohn Stadium.

If the public has not been highly educated or enlightened during the process, the same thing cannot be said about the musician. The question as to whether a trained symphony player could fit himself also to all other forms of orchestral playing, was answered in the past season by the body of Stadium instrumentalists, who succeeded in delivering whatever was demanded of them in stylistic and technical versatility. An ensemble that could adjust itself to the many duties of the summer, the various types of conductors, their directing and their directions (such as, for instance, the admonishment of a certain opera *maestro* at rehearsal. "Watch carefully here, boys, because the tenor takes chewing gum tempos"), gives an idea of the sort of elasticity demanded of the symphony player during his summer course of diversified musical activities. This season his field was broadened to even wider endeavor by the unusual experience of finding himself, for one night, a part of the personnel of a famous dance orchestra (Paul Whiteman's) adjusting himself, as well, to all the flexible intricacies of jazz. To quote from the program notes of that evening's concert. . . .

"SELECTION FROM CARMEN.....BIZET."

"Familiar music presented tonight both for its beauty and the opportunity which, because of its familiarity, it offers for the display of modern orchestral voicing. No attempt is made in the arrangement to change the basic musical ideas which Bizet expressed, rather the change in instrumental voicing and treatment is intended to enhance the enjoyment of the composer's artistry by the modern ear."

In quoting the above program note, one must assume that the symphonic player had to become acquainted with one of our most popular operas through the medium of a jazz orchestra version, one of those so-called modern improvements whereby legitimate orchestrations are turned into modern musical cartoons.

Something of this "modern orchestral voicing" must have remained in the ears of a learned gentleman who ,after the performance—later in the season—of the original version by Bizet, addressed the prima donna of the evening in these terms: "You don't mind my saying, (having heard them all) that Calvé was better than you, but as to delightful Jerry Farrar, oh well! She was unforgettably pianistic." With these cryptic words the gentleman took his departure; the lady, remaining as dazed as the circle of admiring friends which surrounded her, had to take or leave it as criticism "voiced for the modern ear."

ON WITH THE DANCE

The dance, born from the spiritual part of the joy of the masses has been the primordial element from which every composer, every creator, of genius has drawn. Think of Bach, the great source of all modern music: and from him follow on and on, carefully considering all that goes between to present day Stravinsky or Prokofieff. Then back again to the classic symphonists, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms and others of the past. The symphony reverently built into the empyrean and emerged into the highest flights of pure idealism.

And now think of the modern dance, adhering mollusc-like, to the stately symphonic ship which proudly rides the waves of art. Soon the ship seems to sink and the mollusc rises triumphantly to the surface. The dance first; the symphonic music, an accompaniment.

That a successful dance orchestra conductor was able to return some of the emoluments which come to the purveyors of the more popular version of the dance forms, to the less popular symphonic body, proved this leader to be a benevolent Macaenas as well as a deserving hero of light music. It all puts one into a reminiscent mood.

A MUSICAL LEGEND

* * * "Once upon a time."

(And this is not a fairy tale). There was a good king. Now this good king, like old King Cole, was as merry as soul as he. He called for his friends who paid no toll, as they danced to his fiddlers three. This king, renowned as the great Monarch of Motors, reigned in a community known far and wide as having put America on wheels. Many of its inhabitants lived in sumptuous palaces, bordering a lovely lake. They had, apparently, everything their hearts desired except the good influence of a symphony orchestra of the first order, of their very own, until, one day, an enterprising manager signed up the services of a world renowned pianist who had turned his attention to conducting. Quite a goodly sum was raised for a local symphony orchestra, because of the name and fame of this artist who had agreed to take over its conductorship. But there was not enough money to keep it going without the usual deficit which yearly became more and more difficult to cover by donations. Someone, recalling the good king's interest in early dance forms and love for the simple tunes such as Turkey in the Straw, and other such jigs and reels, (the performance of which he commanded to be played on nothing less than a rare Strad fiddle) thought to interest him in the most beautiful of all instruments, the Symphony Orchestra.

But, alas! the illustrious motor monarch could not be lured or wooed into even entering the lovely portals of the great hall where the concerts were given. So a few enthusiastic members of the orchestra thought of bringing the mountain to Mahomet by offering their services gratis to the good king on one of the evenings when he was entertaining friends on his palatial yacht. The musicians chose the simplest and loveliest of melodies wherewith to charm the ear, and the good king seemed pleased. He even requested a selection called Moonlight on the Wabash, which, pity 'tis, the musicians had to regret not knowing.

The next morning one of the players interested the king in posing for a photograph to be taken with the other members of the orchestra who had entertained him the previous evening. The king posed most graciously and when thanked, said modestly, "If the use of my picture can be of any help to symphonic music, I am only too glad to be photographed." But still the king remained conspicuous by his absence from the great hall. Assuming that his inattendance might be due to his home loving life and not to his lack of appreciation, an appeal for patronage was decided upon.

MOTORIZING MELODY

The time seemed propitious; the place, a perfect setting for a friendly chat, the persuader, a most proficient seller of musical art; the meeting, arranged on board the king's yacht. The eloquent speaker was received in friendliest manner by the Monarch, and after a delightful luncheon, the artist proceeded to propound all the advantages that could belong to a community having a first rate symphonic body to represent it artistically and spiritually, so that it would not be known to the world as only a manufacturing center. After listening politely, the king replied, "If an orchestra is not self-supporting, it cannot be much good."

Remembering the king's famous remark about "not giving a nickel for all the art in the world" the speaker very wisely refrained from reminding him that art museums are also not self-supporting but that every reasonably large community feels the need of the cultural influence of one. But, knowing his majesty's interest in humanitarian matters, the pleader reminded him that hospitals require financial assistance at times (as the one bearing his name had, no doubt, been very generously provided for by him) and that music is as necessary a medicine to the spirit, as a drug is to the body.

Responded the king: "Well, sir, if I should have anything to do with running an orchestra you may be sure that I would make it pay before long. I would build a hall seating fifty thousand people, give five concerts a day and charge five cents admission. And then, if the people wanted music—as you say they do—they could prove it by supporting it."

Fortunately, or unfortunately, depending upon the point of view, the king did not carry out the sketch of his plans to motorize music and put it on a production basis. . . .

THE OTHER SIDE

There was in that legendary city, not hard to identify as Detroit, a true guardian angel of music, one who many times came to the rescue of musical culture in that rich and flourishing commercial center.

The devotion to music, of the late Mr. William H. Murphy, is a matter of loving memory. Before the advent of the Detroit Orchestra under Ossip Gabrilowitsch's direction, Mr. Murphy was the financial supporter of The Visiting Orchestras' Association, an organization which sponsored local appearances of the orchestras from Boston, Philadelphia, Chicago, and New York. This organization also brought to Detroit the l'Orchestre du Conservatoire de Paris, conducted by André Messager. The concert was a long one made up of many short selections, evidently with a view of pleasing the mixed taste of the various audiences met with on a continental tour. The order of the printed program had undergone radical changes for some unknown reason, Debussy's L'Après-midi d'un Faune being replaced by a Norwegian Rhapsody. Mr. Murphy, turning to the music critic who was seated next to him, observed that it was amusing to see the hearers' noses buried in the program notes. The sight of them reminded him, he said, of the story about the tourists going through the Luxembourg Galleries who got the numbers of their catalogue mixed up and whilst standing in front of Cabanel's Venus Rising from the Sea, blithely read "Portrait of Whistler's Mother."

The critic looked dazed and replied, "I'm afraid that I don't see the joke," whereupon Mr. Murphy had to explain that it seemed just as funny to him to see the audience reading about Mallarmés' poem of the Afternoon of a Faun whilst listening to the dance tunes of a Norwegian Rhapsody. "Oh," interrupted the critic, "isn't this the 'Afternoon of a Faun' that they are playing?"

When Mr. Murphy heard the first concert of Detroit's own symphony under Ossip Gabrilowitsch, it was not hard to persuade him to turn his interest from visiting orchestras to the more gratifying one of helping to sponsor a first class local orchestra. One recalls the many quaint touches lent to the struggle of those pioneering musical days by the charming and lovable nature of its most stalwart, it staunchest of patrons.

GALOSHES AND GUARANTEES

In the early years of raising the necessary maintenance fund, as president of the symphony, Mr. Murphy had to call an extra meeting of the Board of Directors to spur them on to more action in collecting donations. After presiding for some time at the meeting and finding that there seemed to be no certain way of collecting the necessary sum to cover the deficit, Mr. Murphy, who had already given his very substantial contribution to the financial support of the orchestra for the year, added another sixty thousand to the usual amount and adjourned the meeting, very much as though it were hardly worth waiting for such a small amount to be collected. On the way out he proceeded to look amongst the various assortment of wintry weather foot coverings for his own pair of rubbers and to his dismay found that some one had gone off with his fine, shiny new ones, leaving instead of them a decidedly dilapidated pair.

He returned to his home, and Mrs. Murphy, asking for a report of the meeting, could get nothing from her husband but the story of the lost rubbers. Finally exasperated at not hearing a word about the result of the meeting, she exclaimed, "Oh, Will, you can easily afford to buy a new pair of rubbers. Tell me what was done about the deficit."

"Well," said Will, "I gave them another sixty thousand to see them through the season."

The incident gives only a slight impression of the rare simplicity of soul with which this great lover of music was endowed. In the days before Detroit could pride itself on having an orchestra, Mr. Murphy had built a music room on top of what was, in those days, a great skyscraper, and there, in his own little orchestra, he

(*Continued on page* 19)

Music Cause Espoused by Southern California Colleges

Attempts to Be Made to Revise Curricula and Gain Points for Degrees—Nelson Eddy Fêted in Recital

LOS ANGELES.—Artistic standards rather than a mere accumulation of so many credit units will considerably determine the award of diplomas and degrees by resolutions adopted at this week's conference attended by fifty faculty members of Southern California college music departments. The meeting, partly sponsored by the Western Division of the Music Supervisors' National Conference, was the first of its kind and called by Dean W. B. Olds of Redlands University. Principal addresses were made by Max L. von Swarthout, director of the school of music of the University of Southern California, Prof. Barton Bachman, head of the piano department of Redland University, and Dr. Ralph Lyman, dean of music and vocal department head at Pomona College.

COMMITTEES PROPOSED

Important resolutions were proposed by Prof. Julia Howell, chairman of harmony and history department at University of Southern California, and by Dr. Edmond Cykler, chairman of music of the Los Angeles Junior College. These resulted in the appointment of well qualified committees of investigation and reports charged with quick action by Chairman Olds. This may result in certain adjustments by the State Board of Education. Special committees will look into closer correlation of harmony requirements between high schools and junior colleges on one hand and universities on the other. Particular attention will be given to coördination of music appreciation and music history in high schools. The point was stressed that high school students showing particular musical predilections and expecting to pursue professional music studies, should be permitted sufficient curricular leeway toward obtaining as complete a pre-college training in theory, appreciation, history and instrumental or vocal work as possible. To facilitate specialization, plans will be proposed under which they might be excused from other subjects less vital to their future activities. Emphasis was laid also on the need of studies of languages, history and literature in the case of such students. Preliminary reports are to be submitted at the December 9 session of the Western division of the National Music Supervisors Conference in Los Angeles.

Following the discussions a recital was given by Porter Heaps, organist, and Rowland Leach, violin department head at Redlands University.

RECITAL ROSTER FULL

This has been a fairly active and successful week for recitalists. Nelson Eddy scored a popular triumph under the Behymer Management at the Philharmonic Auditorium, where a near-capacity audience fêted him and his associate artist, Theodore Paxon, accompanist and solo pianist. Mr. Eddy had to grant as many as six encores in succession and more than doubled his program as announced. This young American sings with disarming virility and managed his voice well in a program of considerable diversity.

Marvine Maazel appeared for the second time within seven days. He was at his best, tonally and interpretatively, in the Schumann Kinder Scenen and a group of eight shorter, yet brilliant, items, including Mrs. Cecil Frankel's fine rhapsody and well conceived piece, entitled Improvisation. Mr. Maazel tended to "overlight" emotionally certain elements in Beethoven's Pathétique. He was well received in the Bach-Busoni Chaconne.

A sacred cantata by Richard Tetley-Kardos, pianist-composer, was heard at the Arlington Avenue Christ Church.

A program of early classics was presented at Pomona College under the direction of Prof. H. E. Gray, head of the orchestral department.

Mebane Beasley, formerly of Santa Barbara, has settled in Hollywood. At a recent recital William Felix Knight, a 1933 national Atwater-Kent winner and a student of Mr. Beasley, was heard to advantage.

B. D. U.

Rosa Ponselle and NBC Celebrate Anniversaries

On November 15 a double anniversary celebration was broadcast over the WEAF and WJZ networks when the National Broadcasting Company observed its seventh year on the air and Rosa Ponselle her fifteenth in grand opera. Graham McNamee was the announcer and a symphony orchestra was heard under the direction of Cesare Sodero. Merlin H. Aylesworth, president of the National Broadcasting Company, shared the program with Miss Ponselle.

In his speech Mr. Aylesworth touched briefly upon the progress that had been made since the night seven years previous when the NBC made its formal bow over the air from the ballroom of the old Waldorf-Astoria in New York. He paid tribute to the associated network radio stations.

Mr. McNamee, introducing the soloist's first number, said: "Fifteen years ago tonight, a newcomer to American opera faced the great Enrico Caruso across the footlights, and sang the splendid aria from Forza del Destino—Pace pace mio Dio. Beginning in the nickelodeons of Meriden, Conn., this golden-voiced young soprano had climbed to cabarets, vaudeville—and now in one dazzling leap to the stage of the Metropolitan. . . . Her song ended, there was a momentary hush of delight; then tumultuous applause swept the Golden Horseshoe, and the entire house rose to hail the advent of Rosa Ponselle." He announced as her first number on the anniversary broadcast the same Verdi aria in which she was heard first at the Metropolitan. This was followed by a speech by Cornelius N. Bliss, chairman of the executive committee of the Metropolitan, who told something of Miss Ponselle's career. The soprano responded with a speech of thanks, and Mr. McNamee read telegrams which had been received congratulating her on her début anniversary. Among them were messages from Giulio Gatti-Casazza, Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, Alfred J. McCosker, president of the National Association of Broadcasters, and from the Governor of Connecticut and the Mayor and people of Meriden.

Other vocal numbers by Miss Ponselle on this broadcast were another excerpt from La Forza del Destino and Drink to Me Only with Thine Eyes. For the latter number Stuart Ross was at the piano.

J. V.

Carl Friedberg to Give New York Recital

Carl Friedberg, pianist, will be heard in his only New York recital this season at Town Hall on January 9. Outside of recent orchestral appearances he has not played in New York in three seasons.

Rodzinski Delights Cleveland With Impressive Programs

Three One-Act Operas Presented Under Direction of Arthur Quimby

CLEVELAND, O.—Having expressed our opinion in last fortnight's review that, after the third symphony program, Cleveland knew what to expect of its new conductor, Artur Rodzinski, we find that this statement calls for energetic revision. In fact, it requires an absolute denial, for the steady *crescendo* in the exhibition of his seemingly unlimited musical resources, has revealed Rodzinski's forceful and flexible musicianship in works of Richard Strauss, Tschaikowsky and Sibelius in overwhelming measure.

The Sibelius first symphony made new friends in the fourth pair of concerts, while Beethoven's Leonore No. 3 was given a dramatic reading without sacrificing its clarity and expressive tenderness. Concluding the program was an exhilarating and fiery performance of Rimsky-Korsakoff's Caprice Espagnol. Bloch's Schelomo, played by the principal of the cello section, Victor de Gomez, in his usual style, rounded out a program of versatility and strong appeal.

The fifth pair of concerts again demonstrated in a unique degree Dr. Rodzinski's dexterity in program building: the juxtaposing of Mozart's charm and elegance with Richard Strauss' Death and Transfiguration. This was interpreted with a full realization of its glowing orchestral colors. A quasi-novelty was the Mozart Concertante Quartet for oboe, clarinet, bassoon and horn, with accompaniment of a small orchestra, played charmingly and without the baton of the conductor by the four principals of their respective instruments, Philip Kirchner, Daniel Bonade, William Polisi and Theodore Seder.

The second half of the program was devoted to Tschaikowsky's fourth symphony. Its third movement displayed to full extent the virtuosity of the orchestra.

Fritz Kreisler filled the huge Public Music Hall to capacity, with an overflow of 500 patrons seated on the stage. The program of his New York Carnegie Hall recital was repeated. He responded with the customary encores of his own transcriptions and compositions.

WESTERN RESERVE MUSICIANS PRESENT ONE-ACT OPERAS

Credit for one of the most enjoyable musical events of the season thus far is due Arthur Quimby, who, as dean of music at Western Reserve University, has assembled a group of talented young music students. Last week, in Severance Chamber Music Hall, they gave two splended performances of three one-act operas: Bach's Peasant Cantata and Monteverde's Tancredi and Clorinda, in which the difficult and effective narrator rôle was sung by Maurice Goldman, who displayed a voice of range, power and dramatic quality. The novelty of the evening came in the last opera, Paul Hindemith's unique Hin und Zurück, in which the action is played in reverse after the first half, ending at its starting point. Arthur Shepherd conducted the last named work, while Karl Grossman wielded the baton for the other operas.

The first in a series of eight chamber music concerts by the Cleveland String Quartet, composed of the first desk artists of the Cleveland Orchestra, Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez, took place on November 24 and offered the Haydn D major, op. 20, No. 4, the Brahms A minor, op. 51, No. 2, and the C major quartet by the French contemporary Darius Milhaud. The small but appreciative audience applauded the artists whole-heartedly.

Alice Chalifoux, first harpist of the orchestra, in collaboration with her former teacher, Carlos Salzedo, was heard in an interesting recital at the Institute Mather Hall, presenting as a special feature a sonata by Salzedo, the composer at the piano, besides works by Gluck, Pierné and Debussy, as well as Variations for harp alone by Salzedo.

R. H. W.

New Haven Orchestra Opens Season

The New Haven (Conn.) Symphony Orchestra, of which David Stanley Smith, dean of the Yale Universty School of Music, is conductor, opened its fortieth season on November 20. The program listed compositions by Bach, Edward Burlingame Hill (concertino for piano and orchestra, Edwin Gerschefski, soloist), and the London Symphony of Vaughan Williams. The New Haven Symphony Orchestra was organized by Horatio Parker and gave its first concert in 1895. It now numbers eighty-five players and gives five concerts each season. The orchestra serves as a laboratory for students in the Yale School of Music. It is said to be the only professional orchestra in America which is supported by a university.

National Bureau Conference Held

Fifty interested men and women attended the luncheon of the National Bureau for Promotion of Music (C. M. Tremaine, president) at Town Hall Club, New York, on November 27. The subject discussed was the uses of music in unemployed hours. The chairman spoke of the wide interest in this as shown by clubs, colleges and schools, and introduced Osbourne McConathy, principal speaker. Franklin Dunham spoke of radio conditions; Gustave L. Becker, on the need for government interest; Mrs. Seymour stressed the importance of the right beginning in dissemination of the objects sought. Drs. Spaeth and Van der Wahl completed the list of speakers.

F. W. R.

Bartlett and Robertson Here This Month

Ethel Bartlett and Rae Robertson, English two-piano specialists, who open their annual American concert tour with the New York Philharmonc Symphony Orchestra on December 30 in the Mozart concerto No. 17 in E flat, are at present active abroad.

From August 30 through December 17 they will have given thirty-nine concerts in Great Britain and Holland alone. Returning to Europe in the spring, Bartlett and Robertson will tour Egypt and Spain.

IN NEXT WEEK'S ISSUE

OVERCOMING NERVOUSNESS

By JULIETTE LAINE

Schipa Receives Plaudits From Detroit Throng

Gabrilowitsch Presents Novelties by Zemachson and Williams at Symphony Concerts

DETROIT, MICH.—Tito Schipa proved to be an excellent exponent of the art of *bel canto* in his recital at Orchestra Hall on November 14 in which he was assisted by the local soprano Mrs. Emma Schaver, who was recently heard with the San Carlo Opera Company. There was a tremendous turn-out to hear him. Schipa's *pianissimi* were perfect gems and at all times his songs were in good taste and tune. In magnificent voice, his program ranged all the way from Scarlatti to his own compositions. Two fine songs were in his English group, Manning's In the Luxembourg Gardens and Hageman's Do Not Go, My Love. An aria from The Elixir of Love and La Donna e Mobile as an encore composed the operatic portion of the program. Mrs. Schaver sang a solo group including Puccini's One Fine Day from Madam Butterfly and joined Schipa in Verdi's Parigi o cara from Traviata. Mrs. Schaver possesses a voice of pleasant quality and unerring intonation. Julian Huarte played Schipa's accompaniments to a nicety, and Rebecca Frohman fulfilled her part at the piano for Mrs. Schaver.

NEW ORCHESTRAL MUSIC HEARD

Ossip Gabrilowitsch and the Detroit Symphony Orchestra dispensed the third pair of subscription concerts at Orchestra Hall on November 23 and 24 with a number of rare novelties and gave the Rachmaninoff second symphony a performance which brought out the orchestral details with beauty and brilliance. It was easily the high spot of the season so far. The two novelties were Zemachson's Chorale and Fugue and Vaughan Williams' Fantasy on a theme by Tallis, for strings only. The former begins in the classic mood and concludes in bombastic fashion; the latter, in a more serious strain, employs a delightful melody and has a section for solo viola, cello and violin. The concert was balanced with Borodin's Polovetzian Dances which came at the end, the whole program proving delightful and being much appreciated by the audience.

The feature of the fourth popular concert on November 25 was Mrs. Dorothy Miller Duckwitz, pianist, who gave the first performance in Detroit of the Gershwin piano concerto in F. Victor Kolar surrounded the soloist with an exceptionally fine program which included the Weber Euryanthe overture, Wolf-Ferrari's Intermezzo to Act II from The Jewels of the Madonna, the Goldmark Scherzo, Granados' Three Spanish Dances and Massenet's Scenes Napolitanes.

R. C. B.

Anniversary Observed by Texas Music Association

GALVESTON, TEX.—The twentieth meeting of the Texas Music Association was one of the largest and most interesting in its history. The president, Mrs. John Wesley Graham, had made extensive preparation and delegates and teachers came from all parts of the state. Each county had a vice-president and invitations had been extended to all who were interested in music to come to Galveston, November 30, December 1 and 2. The 100th birthday of Brahms was celebrated on the first day of the convention. The second day was devoted to observing the twentieth anniversary of the Texas Music Teachers Association. All the living past presidents were in attendance and took part in the celebration. The association has had a marked increase in membership in the two years that Mrs. Graham has been president.

K. B. M.

Premières of Two Whithorne Compositions

Eugene Goossens, director of the Cincinnati (O.) Symphony Orchestra, will give the world première of Emerson Whithorne's first symphony on January 12, in Cincinnati. Mr. Whithorne's latest composition, Moon Trail, is to have its first performance December 15 and 16 with the Boston Orchestra under Dr. Serge Koussevitzky. Moon Trail is a suite for symphony orchestra in four movements: Death Valley, the Devil's Kitchen, Pales Verdes and Surf at Malibu.

Sir Henry Wood Coming to America

Concert Direction Annie Friedberg announces that Sir Henry Wood, conductor of Queen's Hall, London, will make a brief visit to America to be guest conductor with several of the leading orchestras. He will arrive in January.

SS. Champlain Brings Schelling

Ernest Schelling, pianist, composer and conductor of the New York Philharmonic's Concerts for Children and Young People, returned to America on November 28 by the SS. Champlain.

Hub Enjoys Vivid Tosca and Recitals by Noted Visitors

New Boston Opera Company Makes Début with Jeritza and Amato in Cast—Schnabel is Fêted Soloist with Koussevitzky Forces

BOSTON.—Musical events were few during the past week, but without exception they were important, not to say notable. If from this rich fare Maria Jeritza in Tosca is selected as the choicest morsel for consideration it is because Madame Jeritza has never sung here in opera, with the exception of two appearances with the San Carlo Opera Company last season.

On this latest occasion, which was Thanksgiving evening at the Boston Opera House, Mme. Jeritza gave a thrilling performance of the title rôle of the Puccinian melodrama, a performance which justified, in the eyes and ears of a large Boston audience, her celebrity in this part. Vocally Mme. Jeritza was in excellent form, while the other aspects of her characterization are too widely known to require further comment. She was warmly greeted, and received numerous curtain-calls from the audience.

Pasquale Amato, able artist, was the Scarpia; and Franco Tafuro sang beautifully the rôle of Cavaradossi. The rest of the company, however, was a pick-up organization for a single performance, not too well prepared, and lacking, especially, dependable choristers. The orchestra, a considerable improvement over recent Bostonian operatic orchestras, was none too sensitively led by Aldo Franchetti.

The new organization, which calls itself the New Boston Opera Company, and which is headed by Tommaso Nazzaro, announces its intention of giving a week of opera at Christmas time, with notable singers in the casts, and with a repertoire that is to include Strauss' Salome, a work that has never yet successfully run the gauntlet of Boston censors.

SMETERLIN DELIGHTS IN RECITAL

Jan Smeterlin delighted an audience with his piano playing at Jordan Hall on November 26. His program included the Brahms Paganini Variations and the Debussy Bergamasque Suite. Both of these works received beautiful and illuminating performances, but as on previous occasions it was in the music of Chopin that Smeterlin transported his audience. The Polish master was represented by the B minor sonata and a well-chosen group of shorter pieces. The encores at the end made a second program, which was still insufficient to satisfy the eager audience.

SCHNABEL MASTERLY WITH ORCHESTRA

Later in the week we heard great piano playing from another master, Artur Schnabel, who was soloist with the Boston Symphony Orchestra, led by Serge Koussevitzky, on December 1 and 2. Schnabel had the unusual distinction of playing (and the audiences the unusual pleasure of hearing) two concertos—Mozart's A major (K. No. 488) and Beethoven C minor. For both masterworks Schnabel gave out characteristic voice and style; in each of them he was the unerring pianist and master musician, never the displayful virtuoso. One did not know whether to admire more his zest and sparkle in the Mozart or his superlative pianism in the Beethoven. The audiences were most demonstrative of their enjoyment and enthusiasm.

Dr. Koussevitzky led the orchestra in two unusually sympathetic accompaniments. Indeed, the performances of both works were so well fused, that the jargon of "accompaniment" and "soloist" seems out of place. Earlier on the program Dr. Koussevitzky and his Orchestra gave the first Boston performance of Sinfonia Dialectica by Arthur Lourie. This writer was quite baffled by the new work, which is one movement of several parts, and he is perhaps not competent to evaluate it on the basis of one hearing. The music had enough of challenge, however, to suggest that perhaps it is not so dull as it sounds. The audience, judging by its behavior, was quite as baffled as your correspondent.

The only other work on this program was the suite of three dances from de Falla's Sombrero de Tres Picos, sparklingly played.

BOSTON SYMPHONY PLAYS NOTABLY

Koussevitzky, who had been on leave for a week, also led the Orchestra in its second Monday evening concert, on November 27. There was truly memorable orchestral playing of a program that listed the fifth Handel Concerto Grosso, Moussorgsky's prelude to Khovanstchina, Pierné's Divertissements on a Pastoral Theme, and Strauss' Heldenleben. Though impressions are deceptive, it seems to me I have never heard more beautiful orchestral playing than in the rendering of the Moussorgsky prelude, with an especially notable contribution from the first horn player, Willem Valkenier. The audience, it goes without saying, was stormily applausive.

LONGY SCHOOL CONCERT

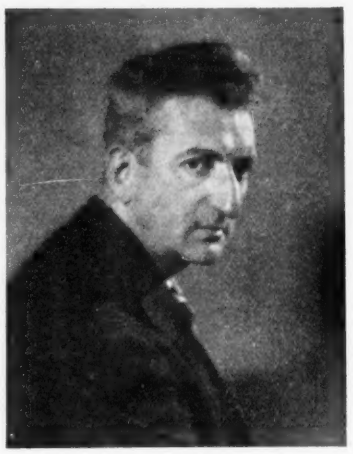
Members of the faculty of the Longy School of Music in Cambridge gave a concert devoted chiefly to music for wind instruments at Radcliffe College on November 28. The program included two trios by Poulenc, the Beethoven septet, and short pieces for oboe and piano by Florent Schmitt and Roger Ducasse.

NEW ENGLAND CONSERVATORY ORCHESTRA

Led by George Hoyen, recently returned from the Mozarteum school of conducting in Salzburg, the string orchestra of Alpha Chapter, Sinfonia Fraternity of America, gave a candlelight concert at the New England Conservatory of Music on November 26. The soloists included Leonard Wood, violinist, Harold Logan, tenor, and Walter Scheirer, violinist.

M. S.

OPENS NEW YORK STUDIO



ISIDOR ACHRON,

pianist, who gave a recital on November 10 in Carnegie Hall, New York, has opened a piano studio in New York, and will have a special class in accompanying. Mr. Achron had been engaged to play nine recitals in leading music centres of Europe during February and March, but on account of the opening of his teaching studio it has been necessary to postpone the trip until May.

Second Concert Program of New York Orchestra

The New York Orchestra (Nikolai Sokoloff, conductor) will give the second concert of its series of five in Carnegie Hall, New York, on December 12. The program enlists the services of Ruth Miller, soprano, and Elizabeth Lennox, contralto, who, with the Junior League Glee Club of which Marshall Bartholomew is conductor, will assist in the performance of Debussy's The Blessed Damozel.

At this concert Mr. Sokoloff is to play for the first time in New York A. Walter Kramer's transcription of Bach's Chaconne. The transcription was completed by Mr. Kramer nine years ago, during a three-year stay in Switzerland. It was introduced to America in 1931 by Karl Krueger, then conducting the Seattle Symphony Orchestra, and a month afterwards was performed in Cincinnati by the Cincinnati Symphony Orchestra (Eugene Goossens, conductor). Mr. Sokoloff presented it in a pair of Cleveland Orchestra concerts in December, 1931, and gave it later performances the same season on tour.

The program also includes Siegfried's Rhine Journey from Wagner's Götterdämmerung, and the Brahms symphony No. 4 in E minor.

Luella Melius in Opera Broadcasts

The Sunday evening broadcast over WOR of the New York Opera Association on December 3 presented Gounod's Faust. Luella Melius sang the rôle of Marguerite, with Tonia Tarsanen as Siebel and Shirley Sinclair as Marthe. Parker Stuart of the Nice Municipal Opera was Faust; Sigurd Nilssen, Mephisto; Thomas Thomas sang Valentine and Richard Seibold, Wagner. Maurice Jacquet, French conductor, directed the performance and Charles D. Isaacson was the narrator. Mme. Melius was coached in this part by Jean de Reszké.

Mary Magdalene, Massenet's sacred drama, will be put on the air by this organization on December 24, with Mme. Melius in the title rôle and M. Jacquet, who was a pupil and protégé of Massenet, as the conductor.

Lucia di Lammermoor, with Mme. Melius as the heroine, is scheduled for December 10. The coming few broadcasts will be Mme. Melius' last for some time with the New York Opera Association, for on January 15 she is leaving for a coast-to-coast concert tour.

Richard McClanahan to Speak

On the morning of December 15 at the Carl Fischer Auditorium, New York, Richard McClanahan will give a lecture-demonstration before the Oxford Piano Teachers' Association on How to Use the Matthay Analysis of Pianoforte Technic.

Historical Chamber Music Series Inaugurated in Philadelphia

Rosa Ponselle Charms in Recital—Caterina Jarboro Offers Premier Local Concert

PHILADELPHIA.—The Historical Chamber Music Series under the auspices of the Art Alliance and the Musical Fund Society of Philadelphia was inaugurated on November 22, in the auditorium of the Ethical Culture Society. Before the program began, Henry S. Drinker, Jr., spoke briefly of the desire of the sponsors to present chamber music from the earliest to the latest types, but as they were unable to have the earliest chamber music played at these concerts, they were starting with the first scores composed for the instruments now in use. The composers represented on the program were Purcell (1658-1695), Loeillet (1653-1728), Dittersdorf (1739-1799), and Boccherini (1740-1805). The performers were the Curtis String Quartet (Jascha Brodsky, violin; Benjamin Sharlip, violin; Max Aronoff, viola; Orlando Cole, 'cello), Boris Goldofsky, pianist and Stephen Deák, cellist.

Purcell's Chaconne came first, finely played by the Quartet, then the Loeillet trio in B minor was given good performance by Jascha Brodsky, Orlando Cole and Boris Goldofsky. The Dittersdorf quartet in E flat was exceptionally pleasing, as played by the Quartet, and the Boccherini quintet in C, in which the Quartet had the able assistance of Mr. Deák, was an excellent bit of interpretation. Mr. Cole distinguished himself in the last movement which is virtually a solo for cello, accompanied by quartet.

ROSA PONSELLE OFFERS RECITAL

An unusually fine series of recitals is being given this season under the auspices of the Philadelphia Music Teachers' Association, the first of which was that by Rosa Ponselle, in the Academy of Music on November 23.

Miss Ponselle, as ever, full and gorgeous of voice, charmed her audience from first to last. Her opening number was the aria O Divina Afrodite from Romani's opera Fedra, dramatic in character and magnificently sung. Her later songs included those by Donaudy, Korngold, Wolf-Ferrari, Tosti, Lekeu, Rossini, Arensky, Schumann, Head, and as a final programmed number, My Lover He Comes on a Ski. The inimitable soprano covered a wide scale of emotions and vocal accomplishments, holding her audience many times almost motionless. Their appreciation was manifested in no uncertain terms, and Miss Ponselle was generous, singing as many as nine encores in the course of the concert. Even after four at the close the audience seemed loath to go. Stuart Ross was Miss Ponselle's musicianly accompanist.

CATERINA JARBORO HEARD

Caterina Jarboro, Negro soprano of the Chicago Opera Company, gave her first Philadelphia recital in the Academy of Music, on November 24.

Miss Jarboro opened her program with an Italian group, three songs of which were by Donaudy, and the fourth by her teacher, Campanino. A French group followed, in which Miss Jarboro seemed to be equally proficient. After this the singer offered the Ritorna Vincitor from Aida in costume. This was done with great spirit and thoughtfulness, bespeaking careful training and intelligence. It brought prolonged applause from the audience. English songs by Cowles, Layton and Curran were followed by two Negro spirituals arranged by Burleigh, and two encores. Miss Jarboro has a voice of power and fine tone, used skilfully and with artistic expression. The able accompanist was Carl Robinson.

EIGHTH PAIR OF PHILADELPHIA ORCHESTRA CONCERTS

The season's eighth pair of Philadelphia Orchestra concerts and the third Monday evening concert were conducted by Leopold Stokowski, after an absence of a week. The program included Carnival by Berlioz, the César Franck symphony in D minor, Debussy's Afternoon of a Faun, and Ravel's Daphnis et Chloe. Each number is so familiar on the orchestral programs that it is sufficient to say that Dr. Stokowski gave to each a superb reading, making much of the contrasts of tone and mood. At the close he announced (after repeated recalls) that they would play two numbers by Harl McDonald of the music department of the University of Pennsylvania—March of the Workers, and Exultation of the Workers. These fine bits of composition aroused much interest.

M. M. C.

Dr. Hanson Schedules American Symphonic Music for Rochester

Prince of Pilsen Staged—Sonata Recital Given

ROCHESTER, N. Y.—On December 15 Dr. Howard Hanson will conduct the Rochester Philharmonic Orchestra in a program of American symphonic music. The concert is to be devoted entirely to works produced by former holders of Guggenheim fellowships, and several officials of the Guggenheim foundation, including Dr. Henry Allen Moe, secretary, and Thomas Whitney Surette, of the advisory board, are to be in attendance.

Roy Harris, holder of a fellowship in 1927, will be represented by his overture, When Johnny Comes Marching Home. Robert Russell Bennett, fellowship holder in 1928, will have a first performance of his Paysage. A premier presentation of Poem and Dance by Quincy Porter, Guggenheim fellow in 1929, and at present associate professor of music at Vassar College, is to be heard. George Antheil, Guggenheim fellow in 1932, will appear as soloist in the first American performance of his Capriccio for piano and orchestra. Robert Delaney, fellowship holder in 1929, utilized the work of another Guggenheim fellow, John Brown's Body by Stephen Vincent Benet, for the text of his John Brown's Song for chorus and orchestra. It will be given a first public hearing with the assistance of the Eastman School Chorus.

LIGHT OPERA PRESENTED

The Prince of Pilsen, a musical comedy success of thirty years ago, by Gustav Luders, was staged by the Rochester Light Opera Company. Katherine Philips brought to the rôle of Edith a charming stage personality and an extraordinary voice, clear, true-toned, and wholly exquisite. Leroy Morlock handled the title rôle capably and tastefully. Harold Kolb did a difficult part entertainingly and Nathan Emanuel played his assignment with much ease and a flair for the satirical. The production was staged under the direction of Perrin G. Somers, Guy Fraser Harrison conducted.

Sandor Vas, pianist, and Alexander Leventon, violinist, were heard in a sonata recital. The artists presented sonatas by Brahms, Debussy and Leo Weiner, and played with excellent ensemble and comprehensive musicianship. The Debussy sonata, especially, received a sympathetic performance. The Weiner number, an early opus, was earnestly approached, but provided less opportunity for the talents of the recitalists.

MASSED CHORUS TO SING CAROLS

More than 400 voices, representing seven different choral groups, will join with the Rochester Civic Orchestra in presenting a program of Christmas carols and other music appropriate to the season on December 17. This concert is Rochester's sole community observance of the Yuletide and has the support and coöperation of churches and all denominations.

The following choral groups will participate: Baptist Temple Choir (Richard Halliley, director); Chadwick Choral Club (Eva Wannemacher, director); Knights of Columbus Choral Society (Frederick Pohl, director); Inter-High School Chorus (Alfred Spouse, director); Church of the Reformation Choir (Norman Peterson, director); Christ Church Choir; Rochester Civic Chorus (Guy Fraser Harrison, conductor). The program will present each of these choral groups in a special Christmas number and all of the voices will join in a grand finale. In addition to the choral numbers the Civic Orchestra is to play a program of selected Christmas music.

T. G.

Muzio, Tibbett and Borgioli In San Francisco Traviata

Grand Opera Season Continued with Outstanding Performance of Boheme, Featuring Bori and Bonelli

SAN FRANCISCO, CAL.—Verdi's La Traviata presented by the San Francisco Opera Company afforded opportunity of hearing Claudia Muzio as Violetta—a rôle in which she once again scored a triumph upon the stage of the War Memorial Opera House.

Mme. Muzio was a Violetta classically perfect. In voice and style she was radiant, as well as in bearing and appearance. Her singing of Ah! fors e lui and Sempre libera in the first act was an astonishing feat of *bravura*. In the second act duets with the Father, Mme. Muzio's *mezza-voce* was exquisite.

Muzio's magnificent performance seemed to act as a tonic to her colleagues. They seemed bent upon measuring up to the high standard she had set and in this respect they certainly succeeded. The Alfredo of the cast was Dino Borgioli, an artist of the first rank. When listening to Borgioli, one is constantly reminded that bel canto is not a lost art.

Lawrence Tibbett was well cast as the elder Germont. He made an impressive aristocrat of the righteous old man, and sang with sustained beauty of phrase and tone. As was to be expected, Tibbett brought down the house with his sympathetic singing of the famous aria, Di Provenza.

Louis D'Angelo, Alfredo Gandolfi, Ludovico Oliviero, George Eldredge, Amerigo Frediani, Evaristo Alibertini, Querita Eybel and Myrtle McLaughlin contributed excellent interpretations. The chorus sang well and Adolph Bolm's ballet, headed by Elise Reiman, Dimitri Romanoff and Nico Charisse, did fine work in the third act. The costumes and settings were effective. Mr. Merola conducted the Verdi music with eloquent results.

8,500 Persons Hear La Boheme

While 3,500 persons were listening to the San Francisco Opera Company's presentation of La Boheme in the War Memorial Opera House, another 5,000 opera lovers were hearing it in the Exposition Auditorium. By special arrangement of the Art Commission of San Francisco, the music was transmitted to the Auditorium by wire and amplified. At the conclusion of the performance, Lucrezia Bori, the Mimi of the cast and Dino Borgioli, the Rodolfo, were rushed from the Opera House to the Auditorium in Mayor Angelo J. Rossi's car and introduced to the second audience which accorded them a rousing ovation.

During every opera season, there is what is commonly known as an offnight and at the outset of this performance of La Boheme, it appeared as though such would be the case. Gaetano Merola conducted the orchestra with somewhat slow *tempi* and at times covering the voices with a blanket of tone that had a bad influence upon the artists on the stage. There was little spontaneity either in the singing or acting at the opening of the opera. Only after the first act was well under way and Miss Bori appeared upon the scene did things begin to stir. She set the pace for her colleagues, and kindled their enthusiasm. From then on the performance moved spiritedly.

Bori a Delightful Mimi

Among all the interpreters of the performance, Miss Bori excelled. Seeing her as Mimi, one wonders why anyone else should ever attempt the rôle. It is the best embodiment of the part to eye and ear within this writer's memory—a characterization composed with imagination and skill and realized with genuinely emotional powers. Her acting throughout was vivid and intelligent, and showed with what great care this superb artist penetrated the simple soul of Mimi. Miss Bori was in beauiful voice and admirably sang her aria of the first act; in the third act she interpreted magnificently the lovely pages of the Addio. For these two arias she won tumultuous applause.

San Franciscans heard a new Rodolfo in Dino Borgioli. He enacted the rôle with romantic ardor, intelligence and feeling.

Emily Hardy, San Francisco soprano, was the Musetta. She has a good voice, though it is a little unevenly developed in the lower position. As the scale ascends the tone gains perceptibly in timbre and resonance and the high tones are vibrant and of carrying power. As an actress, Miss Hardy is inexperienced.

Richard Bonelli as Marcel was in excellent vocal condition and sang his music with loveliness of tone and feeling. Dramatically, his Marcel was consistent, well planned and theatrically effective. Ezio Pinza as Colline, Alfred Gandolfi as Schaunard, Ludovico Oliviero as Benoit and Louis D'Angelo as Alcindoro sang and acted with their wonted artistic discretion. The work of the chorus and the stage pictures were, as usual, highly satisfactory. C. H. A.

San Carlo Opera Performs for Banner Pittsburgh Audiences

Stueckgold Gives Brilliant Recital—Shan-Kar and Troupe Appear

PITTSBURGH, PA.—Playing to banner audiences the San Carlo Grand Opera Company terminated a successful week at the Nixon Theatre. Six evening and two matinee performances were productive of the finest efforts that the Gallo organization have ever put forth here, the principals, chorus, ballet and the orchestra under the musicianly leaddership of Carlo Peroni receiving ovational applause.

Many indeed were the highlights of individual and collective performance. Probably the most effective productions were those of Aida, Carmen, Romeo and Juliet, Madam Butterfly, Trovatore and Cavalleria Rusticana. In the latter opera, Margaret Lang, Pittsburgh soprano and a pupil of Frances Gould Lewando, made her début in the rôle of Santuzza. Her lovely singing and commendable stagecraft won pronounced success. Her appearance was all the more remarkable considering that she had never before sung this part and went on without the advantage of either orchestral or stage rehearsal.

The Mendelssohn Choir of 200 voices, directed by Ernest Lunt, gave an impressive performance of Pierné's The Children's Crusade, given here for the first time. The choir was augmented by a chorus of 200 children drawn from the seventh and lower grades of the Pittsburgh public schools, who sang their parts from memory to perfection. Earl Mitchel provided a scintillant organ background.

Sunday Blue Laws Buried

Burying the 139-year-old Sunday Blue Law with fitting obsequies, the Pittsburgh Symphony Society gave the first concert of its eighth season before an audience of more than 4,000 at Syria Mosque, Antonio Modarelli conducted the first half of the program. The second half of the list was devoted entirely to works of George Gershwin, with William Daly directing the orchestra. Mr. Gershwin was soloist in his own piano concerto and Rhapsody in Blue.

Kreisler's concert, inaugurating May Beegle's eleventh year of concert activity, also brought out a capacity attendance of more than 4,000. Carl Lamson was the accompanist.

The magic of Shan-Kar and his troupe of native Hindu dancers and musicians proved a magnetic opening event for the major concerts of the Y. M. and W. H. A. series, the auditorium being packed to capacity.

Grete Stueckgold, soprano, with Kurt Ruhrseitz at the piano, gave the second Art Society concert. This tall, blond and statuesque singer evoked hearty approbation in the projection of several Lieder, evidencing interpretative gifts which heightened their performance.

Marcel Dupré, French organist, gave a recital at Calvary Church.

The Max Shapiro String Quartet inaugurated their season of four concerts. Features of the program were first Pittsburgh performances of a scherzo by Egon Wellesz and a quartet of Gaspar Cassado, Spanish cello virtuoso. Members of the quartet are Max Shapiro and William Loesel, violins; Francis Kleyle, viola; Samuel Kliachko, cello.

Henry Harris, Pittsburgh pianist, was the attraction of the second concert of the Y. M. and W. H. A. Musical Society series. He played a four-square list of works led by the Brahms F minor sonata and Glazounoff's Theme and Variations in F sharp minor, displaying a well-rounded and finished technic and musical insight. R. L.

Schubert Memorial Winners with Philadelphia Orchestra

The board of directors of the Philadelphia Orchestra announces that the winners of the 1933 Schubert Memorial award will be presented at symphony concerts of the orchestra in Philadelphia and New York. Olga Samaroff, secretary of the Schubert Memorial, has been notified by Curtis Bok, vice-president of the Philadelphia Orchestra Association, of the scheduled appearance of Dalies Frantz, pianist, as soloist with the orchestra in Philadelphia on January 19 and 20 and also at the Philadelphia Orchestra concert in New York on January 23. The composition indicated by Leopold Stokowski for performance by Mr. Frantz at the concerts is the Beethoven C major concerto. Louise Essex, cellist, the other Schubert Memorial winner this year, is also listed among the Philadelphia Orchestra soloists.

The high repertoire requirements inaugurated by the Schubert Memorial for independent contests since 1928 were made the basis of the joint contest held by the National Federation of Music Clubs and the Schubert Memorial last May in Minneapolis, Minn., when Miss Essex and Mr. Frantz received both the National Federation of Music Clubs prize of $1,000 each and the Schubert Memorial award of an orchestral appearance in New York and Philadelphia now provided by the Philadelphia Orchestra.

Petri Plays Franck Symphonic Variations with NBC Orchestra

Egon Petri played César Franck's Variations Symphoniques on November 26 in his regular Sunday broadcast with the NBC Symphony Orchestra (Frank Black, conductor) over the WJZ network. The orchestra began the program with the first movement from the Scotch Symphony of Mendelssohn and concluded with the Tanz Intermezzo by Jan Sibelius.

Vienna Applauds Concert Novelties

(*Continued from page* 5)

I have been at the rehearsals, and while it may not be very nice to betray the secrets of the concert kitchen, justice demands that respects be paid where they really belong. Another fly in the ointment was the over-advertised soloist, Lilli Krauss, who occupied a very great portion of the evening with a conservatory performance of Schumann's A minor concerto and the quite superfluous Konzertstück of Weber.

A Near-Catastrophe

That the Vienna Concert Orchestra is still totally lacking routine is a fact difficult to dispute. Given any but a first rate conductor, they are helpless. A very interesting cellist of the Casals school, Caspar Cassadò, almost fell victim to a catastrophe. The gentleman with the baton was a Herr Michael Taube (it is remarkable how many quite unfamiliar conductors came before the public at the head of this orchestra). Musicians whose sense of humor does not reach out to tragic situations still shudder when they think of it. Herr Taube would suddenly pause with both arms raised heavenward, probably aware that the slightest downbeat motion will start the young people in the wrong direction. Fortunately Señor Cassadò possesses not only a tone of wonderful beauty but a thorough knowledge of the Tartini and Dvorak scores as well and he helped the conductor out now and then with an occasional imperative "avanti!". Every one waited for the accident which did not happen. The strained atmosphere remained.

In the performance of Mahler's Song of the Earth under their conductor and trainer, Alexander Zemlinsky, after weeks of careful preparation, the orchestra did more than fairly well. There are possibilities in training a fresh young generation of musicians into a symphonic body, fit to live and compete with the senile institutions, whose heydays have long passed. In Budapest the experiment was crowned with brilliant success. The Viennese organization was too rapidly commercialized, professionalized and loaded with engagements. They charge one half as much as the symphony orchestra. The young people who make up the whole string section think of concert tours instead of accurate bowing. Needless to say that an orchestra with an inferior string section is like an army without an infantry.

Concert Attendance Good

As is always the case at the beginning of the season, concert attendance is excellent. Both Josef Schmidt, the ever popular tenor, and Bronislaw Hubermann, the ever beloved violinist had to repeat their concerts. The latter played the same program the day before his concert to satisfy the crowds who were turned away from the box office. Hubermann's popularity here doubled after the public discovered that he was humane as well as artistic. His summons to the artists to boycott Germany until not only concert freedom but also complete academic and scientific freedom is reestablished sounded a sympathetic note in the hearts of the Viennese. He played three concerti, two of which were the eternal D major creations of Brahms and Tschaikowsky, and the other that of Frederick Delius, quite new here. Delius is practically unknown in Vienna. Only his Mass of Life and piano concerto had been heard. The violin concerto with its dazzling brilliance and romantic Debussy-like colors met with an appreciative welcome.

Alfred Cortot enjoys a rising popularity in Austria. His declaration of solidarity in cancelling his German engagements after a talk with Hubermann in Salzburg last summer strengthened this popularity considerably. He played his recital in the Great Hall of the Musikverein building. It was of unusual length and taxing difficulty: all four ballades of Chopin; Liszt's B minor sonata, five pieces of Debussy; Schumann's Symphonic Etudes, including the five of the original version omitted in the later editions, and a half dozen encores.

I liked the second part of the program best. Still there were many fine things in the Liszt sonata, both technically and musically, and no one mentioned its duration. The eccentricities of Cortot, which rob the unaccustomed listener of the pleasure of following his very noble singing tone and soulful interpretation, lose their sharpness with repetition. There are some musicians, however, especially among the pianists, who say "ouch!" mentally every time they hear the two hands struck not together, or a muddled passage. Still most of them come again to hear the French pianist play.

Wagner's Ring No Covered Wagon

The Ring of the Nibelungs, the most effective box office magnet of the Vienna State Opera, filled up some of the deficit again this month. There is only one consideration which makes it impossible for the management to keep the Ring running for six months and thus provide a fund for the future. The consideration is that the Vienna State Opera, strange as it may seem, has no cast for the Ring. It has an excellent Sieglinde in Lotte Lehmann, fine Hundings, Erdas, Hagens, Frickas, an unsurpassable Mime (Zimmerman). But the "stars" always have to be imported. There is no Wotan, no Brünnhilde, no Siegmund and no Siegfried. If the guests sing well, the Ring gets over; if they do not (which is the usual case), the Viennese summon the powers above to act as witnesses to the outrage. The Viennese will come back of course three months later when the Ring is played again with different guests, to be disappointed again because they cannot live without the Ring longer than that. But they will not come back before then and this is why the Ring cannot be kept running like the Covered Wagon.

Orchestral and Concert Season in Sioux City, Ia.

SIOUX CITY, IA.—The Sioux City Symphony Orchestra of seventy players (Leo Kucinski, conductor) has opened its sixth season. This organization has made rapid strides under Mr. Kucinski's six years of leadership. The conductor, a native of Poland, had his musical training in Warsaw and Cleveland, O., and was also a Juilliard fellowship holder in 1931-32.

Last year the symphony programs were placed in the Sioux City Concert Course, and soloists with the orchestra were Sascha Gorodnitzki, pianist, and Benno Rabinof, violinist.

This season the concert course of seven numbers was opened on November 8 by the Sioux City Symphony Orchestra, with Ninon Vallin, soloist. Other activities for the orchestra include a performance of The Messiah with a chorus of 300 and soloists under the direction of Paul MacCollin, two more local symphony concerts with Ilsza Niemack, violinist, and Albert Hirsch, pianist, as soloists, and two out-of-town programs at Orange City, Ia., and at Wayne, Neb., in the Wayne Normal School Concert Course.

The Sioux City Concert Course also includes appearances of Chase Baromeo, baritone, Thielade, dancer ,and Poldi Mildner, pianist. E. M. T.

Mu Phi Epsilon Notes

The Mu Phi Epsilon National Club presented a tea and program at the New York club house on November 12. Gertrude Bihr, pianist, and Katherine Urban, soprano, with Aileen Thackerey, accompanist, were heard in numbers by Bach, Weber, Schubert, Wolf, Marx, Franck, Bantock, Bax, Watts and Gretchaninoff.

The program at the December tea is to be given by Ruby Mercer, soprano, and Marion Anderson, pianist; that for the January tea by Jane Elwood, contralto, and Helen Van Loon, pianist.

American Composers to Be Heard

The New York Madrigal Society (Marguerite Potter, founder) will feature the American composer this season in various recitals. The main object of the Society is publicity for talent making initial appearances in New York. The annual presentations by Americans have so far included Gena Branscombe, Marion Bauer, Mabel Wood Hill, Clara Edwards, A. Walter Kramer, Horace Johnson and Frank LaForge. Attention will be given letters addressed to the secretary, Steinway Hall, New York.

Minneapolis Apollo Club Begins Thirty-ninth Season

Braslau Is Assisting Artist—Novaes Plays Magnificent Concert—Ormandy Conducts Fine Orchestral Programs

MINNEAPOLIS, MINN.—The Apollo Club, under the direction of William MacPhail, began its thirty-ninth season on November 21 in the Shubert Theatre. First night enthusiasm was in evidence as was excellent singing of a program which contained as an outstanding number, General William Booth Enters into Heaven, by Philip James, a first performance for Minneapolis. The strident difficulties of the work were easily disposed of, and the rhythmic fitfulness made to contribute to the Salvation Army spirit. The conductor and club deserve commendation for adventuring into the modern field and for breaking away from the usual male chorus routine. This particular organization sings with a finished style that lifts it far above the ordinary. Other numbers were Prayer of Thanksgiving, Waters Ripple and Flow, Czechoslovak Folk Song, Hey Robin, Jolly Robin, by Shaw, Plantation, by Steiner, The Sleigh, Kountz, The Bird, Soderberg, and The Blind Ploughman, Clarke.

Sophie Braslau, the assisting artist, was heard in two groups and was induced to add encores. Her accompanist was Inna Rublova. John J. Beck and Elsie Wolf were accompanists for the club. Walter Mallory, tenor, Nels Swenson, bass, and Dr. F. V. Davidson, tenor, sang the incidental soli.

The second concert of the Schubert Club (St. Paul) series on November 22 was played by the pianist Guiomar Novaes. It was a flawless recital. In a program ranging from Bach to Albéniz, where every challege for color variety was superbly met, two sonatas by Scarlatti shone supreme with faultless clarity. Liszt's sonata in B minor was lifted above itself without the aid of gestures. Octavio Pinto's Children's Scenes caused the audience to bubble with pleasure. Many youthful pianists were seated in the balcony of the People's Church and were wide awake and bursting with enthusiasm at the end of the lengthy program made longer by several encores.

MINNEAPOLIS ORCHESTRA EVENTS

The fourth concert of the Minneapolis Symphony Orchestra was Russian. Eugene Ormandy, who continues to direct without score and desk before him, is now showing that he has made some symphonies peculiarly his own; he has passed the memorizing phase and has mapped them out topographically, a supreme climax here, an ascending sweep there, an emotional landscape of singular loveliness and order. The sixth symphony of Tschaikowsky is one of these. Under his sensitive direction, it does not drip with maudlin melancholy, nor is it clouded with meaningless emphasis, but is poignantly tragic. He avoids most skillfully the pathetic pitfalls that lure trusting conductors into musical sobbing, and brings forth thereby deeper drama. He has truly arrived at a conception which is superb.

The Fire Bird suite from the ballet by Stravinsky was not made bizarre or fantastic; one was intrigued by the folk music solidity of the work. Capriccio Espagnol by Rimsky-Korsakoff exhibited too much tinsel, but Ormandy weaves magic with dance tunes. Harold Ayers was highly successful with the incidental violin soli.

The first concert of the Sunday series given by the Minneapolis Symphony Orchestra occurred on November 26. These concerts are now called the Sunday Symphony Series—they are no longer Pop Concerts. Whether the change in name means a change in program policy is doubtful, although the first event did not teem with popular appeal—prelude to Die Meistersinger by Wagner, concerto for piano, No. 20 in D minor by Mozart, and Dvorak's From the New World symphony. Eugene Ormandy was at his best in the latter work. The first movement seemed too tempestuous, cluttered with too many climaxes, but the whole performance was stirringly beautiful. Julia Elbogen, a pianist who has made Minneapolis her home, gave a facile and charming reading of the Mozart concerto. Her playing delighted the audience, and she received many recalls.

The second concert of the University of Minnesota Artists Course brought Sergei Rachmaninoff to Northrop Auditorium on November 27. Several arrangements of his own were on the program; the Bach sonata for violin alone in E major, the scherzo from A Midsummer Night's Dream by Mendelssohn, and the Variation on a Theme by Corelli. The finest example of his prowess was his version of the Beethoven sonata, op. 31, No. 2, which was superior to the Chopin group, and the numbers by Borodin, Schubert, and Weber-Tausig. E. G. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Hutcheson Believes That Mood Of American Life Is Changing

Eminent Pianist and Pedagogue Sees Evidences Pointing to the Downfall of Jazz

Ernest Hutcheson, long an observer of social and artistic phenomena, perceives a change in the prevailing mood of American life.

"A decided raddolcendo is now apparent," he observed. "The era of gin, jazz and blatancy is giving place to a period of gentler rhythm and smoother modulation.

"I first had occasion to notice this," he remarked smiling, "on the night that beer became legal once more. Along with all the rest of the world, I went out to refresh myself with the restored brew, and as the evening progressed I was impressed by the presence of a new spirit in the air. It was an interesting experience for a slightly philosophical observer to note that both gin and jazz were in eclipse, replaced by the milder stimulant and the airs of the beginning of the century—German ballads, old popular songs of the vintage of Daisy, Daisy, light opera tunes, and the like.

"It was not long after this that the same subtle change in public taste was evident in another quarter. The success of the revue, As Thousands Cheer, is surely an indication of this transition. In decided contrast to its predecessors, this production is not noisy, not blaring. One of its most popular numbers, the Easter parade of 1890, is a charming restoration of old fashion and a forgotten decorum, and the scenic background is refreshing in the quiet harmony and absence of sensationalism of its coloring. I attended the opening night of this show, and never have I seen a more receptive audience, which is a sure sign that the production is in accord with the trend of public taste.

SHIFTING VALUES IN DRAMA

"In the more serious dramatic field we have further indications of a shifting of artistic values. Can anyone who has seen Ah, Wilderness, the latest play of Eugene O'Neill, avoid noticing the right-about-face that the dramatist executes in this? O'Neill, who gave us The Hairy Ape, Emperor Jones and other epics of brutality and stark tragedy, has turned to writing the most delightful and quietly entertaining of comedies. It is a simple picture of home life—and, what is most significant, nothing happens. In the first act, the feeling is created, 'Nothing is going to happen here, nothing can happen.' This latest work of O'Neill is undoubtedly a fine example of his talent, but there is an astonishing change from his earlier output. He, too, has felt the revulsion from blare and crudity.

"Turning from the stage to architecture—Radio City, the complete structure, also reflects an artistic modulation. It is modern, yes, but without crassness, without the unrelieved angles and contrasts of the buildings of a few years ago. One entering its plaza might be going into a corner of Gramercy Park, with its atmosphere of dignity and quiet. Within, the studios of Radio City are characterized by the efficiency and the simplicity of the modern art, but its harsher features have departed.

"Coming at last to music, the new spirit was most strongly brought home to me by an incident which occurred at a concert given by the Philadelphia Orchestra in New York. Devotees of these concerts know that it has always been Stokowski's custom to walk on the stage, mount the podium, and, without waiting for audience or orchestra to prepare themselves, bring down his baton—and simultaneously with its descent the first chord was sounded and the first number inaugurated. At the concert of which I speak, however, when the Philadelphians' conductor ascended his podium, instead of the instant descent of the baton, there was fully ninety seconds of quiet as Stokowski stood with his arms raised in preparation for the opening chord.

ERNEST HUTCHESON

"This incident seems significant to me because Stokowski, with his finely attuned artistic sense, his rare instinct for the appropriate, must surely have realized, consciously or subconsciously, this change of which I speak."

EFFECT UPON CREATIVE ART

"Do you think this revulsion from the ideals of the immediate past will extend to creative art?" Mr. Hutcheson was asked.

"Certainly I do," was the reply. "Contemporary social trends are always reflected in art. Otherwise art would not be a living thing. An imitator, however excellent, is not an artist. Following Beethoven, we find a number of composers adapting their talent to comply with his qualities instead of trying to create something new of their own. Clementi and others of the period are examples of this. Their works are rarely heard, for they lack the spark of individuality that makes for interest and vitality. People grew tired of imitating Beethoven's forms, and they turned to romanticism. Wagner and Brahms perhaps represent this school at its height, and after them came many to follow in their artistic footsteps. What was the result? Romanticism was degraded into sentimentalism—and the public swung to the opposite extreme.

"The modernists sprang up, and the principles of their art seem best exemplified in the later works of Stravinsky. In these scores there is something even more significant than their dissonances and atonalities. There are many indications of tempo and dynamics, many passages marked *pianissimo* or *fortissimo*, but there are no *diminuendos* or *crescendos*. Contrasts are instant and violent. No inflection is permitted, because inflection is expression, emotion, and emotion had been banished from the modernists' art.

NEW DEPARTURES IN MUSIC

"Perhaps this type of creative inspiration culminated in Stravinsky. If so, then the next departure in living art must be something new, not repetition and imitation of Stravinsky.

"I can think of but one kind of successful imitation," Mr. Hutcheson went on, "and that is the sort we find in Prokofieff's Symphonie Classique. Here we have four movements, the first in the style of Mozart, the second resembling an Andante of Beethoven, the third Handelian, and the finale an apt reproduction of the Haydn idiom. However, these are not dull repetition of the work already done by the classic masters. Rather they are distinctly a modernist looking at the classics. The spirit of affectionate caricature is prevalent, and there is a gentle irony in each of the four presentations. The work is distinctly of its own era, not a pale reflection of past greatness.

"As I see the matter (then) the time of transition is once more upon us. In seeking escape from satiety, we have temporarily fallen back upon something from the past. Of course, we cannot revert permanently without a confession of inadequacy that I, as an optimist, do not look for. I am sure that either we shall adapt the ideals of the past to fit our present-day needs and conceptions or else we shall create some entirely new aspect of art." M. L. S.

American Matthay Association to Meet This Month

The ninth annual meeting of the American Matthay Association, Inc., occurs in New York on December 27 and 28. On the first day the conference will open at Steinway Hall, when the contest for the scholarship is to be held. A member may present but one pupil, and contestants must play the first movement of the Beethoven sonata op. 31, No. 3, and any prelude and fugue from the Well-Tempered Clavichord of Bach. It was voted at the fall meeting of the executive committee that the scholarship this year be an amount sufficient to cover a year's tuition at the T.M.P.S., including private lessons with Mr. Matthay and the full course of lectures, the year to start with the beginning of the school term in September and to last through July. Judges have the right to withhold the award if there is not an outstanding talent among the contestants.

On the following day the meeting is to be held at the Riverdale Music School, Riverdale, N. Y., and the program comprises an informal reunion, annual business meeting, soli by Tessa Bloom, A.M.A. Scholar, 1932, luncheon, brief teaching symposium and discussion, music by Ray Lev, A.M.A. Scholar, 1930-31, a tea and social hour. Mr. and Mrs. Richard McClanahan are the host and hostess at the Riverdale Music School.

Cadman Works Heard at Teachers College

Charles Wakefield Cadman and his quartet now on a concert tour, were presented in the two Cadman works, The Willow Tree and White Enchantment, by the St. Cloud Teachers College on November 21. The first of these is an opera in one act, the other an operatic quartet cycle. The librettos to both are by Nelle Richmond Eberhart. The members of the quartet are Helen Freund, soprano; Constance Eberhart, contralto; Arthur Kraft, tenor; Eric Russell Cooke, baritone. Mr. Cadman supplies the piano background for the performances.

VERA BRODSKY and HAROLD TRIGGS

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Paris Musicales and Concerts Fill Active Tonal Calendar

Noréna and Lauri-Volpi Please Throng of Fashionable Folk—New Ballet Heard—Dance Pictures Exhibited—Recitals and News Notes

PARIS.—It is none of my business why Mrs. E. Berry Wall, America's society leader in Paris, packed up music, box-office, and artists, and went over to the Interallied Club and is now putting on her famous Wednesday Morning Musicales there instead of at the American Women's Club, as she used to. All I can do is to report that the Interallied Club has a commodious and beautiful concert hall and that Mrs. Berry Wall's first venture there, in which she was served by Eidé Noréna of the Metropolitan Opera, and Lauri-Volpi, also formerly of the Met., attracted just about all of the *grande monde* there was at large on that day, and that it was a brilliant success. And to make a graphic record of the event they took pictures of Noréna, Mrs. Berry Wall, and Lauri-Volpi, with me leaning in a nonchalant attitude against the piano. Noréna had just received the Legion of Honor from the hands of Monsieur de Fouquières, everybody was congratulating her, and altogether it was quite exciting.

For her part of the program, Noréna with her pure voice and artistry sang songs by Handel, Donaudy, Marx, Strauss, Gounod, Chausson, Fauré, Debussy, while Lauri-Volpi gave of his generous tones in lyrics by Giordani, Pergolese, Tosti, Cimara and Mascagni. The latter, "an unpublished song, which Volpi sings in his new unnamed film," is not a contribution to the Mascagni reputation. There were also some duets from Butterfly and Bohême, which brought down the house.

ROSELINDE, NEW BALLET, GIVEN

A charming ballet has just been created at the Paris Opéra: Roselinde, in two scenes, libretto by P. B. Gheusi, music by Henri Hirchmann. Though not destined to set the artistic world on fire, it gave pleasure, was warmly received and thus accomplished its purpose. The action is situated in the heroic past century when pirates were in vogue and takes place on an imaginary island in the Mediterranean. The opportunity this gives for bright costumes and scenery was not missed by Director Rouché and the spectacle is pretty indeed. The musical score, vigorous, melodic and full of contrasts, consists of ten symphonic movements: Prelude, Presentation of the corsairs' captures, Intermezzo, Ancient dance, Intermezzo, Roselinde's dance, Intermezzo, Dance of la Razzia, Intermezzo, and Finale. M. François Ruhlmann conducted, and the principal interpreters were Suzanne Lorcia as the seductive heroine Roselinde, and Serge Peretti, *souple* and finely muscled, as the hero lover.

INTIMATE CHARM

Every season the French 'cellist Gerard Hekking gives a series of public concerts in his Paris studio. There, surrounded by an interesting collection of art works one hears celebrities of many nations and in the intimacy of a studio where *la Musique est roi*, appreciates many a rare program. The other evening's séance was notable for the officiations at the harpsichord of Marguerite Roesgen-Champion, virtuoso and composer. Others who participated are Suzanne Postel-Mathez, pianist, Louis Bleuzet, oboist, and Gerard Hekking, 'cellist. The program comprised Sonata No. 2, for harpsichord and 'cello (Bach), works of Couperin, Rameau, Albeniz, and Roesgen-Champion, for harpsichord; sonatas by Boccherini and Schumann for 'cello and harpsichord; Pastorale, by Roesgen-Champion, for oboe, piano and 'cello.

DANCERS EXPOSED

This is not so alarming as the headline may lead you to believe. I realize perfectly that much of the dancers' occupation is in exposing and being exposed, but the present incident is nothing more nor less than a salon of modern photographs of dancers, the dance and movement, organized by the Archives Internationales de la Danse, and held in that society's edifice at 6, rue Vital, Paris. The pictures will be on view until next January 7, and they comprise over 550 documents of over fifty artists of twelve different countries. All the tendencies imaginable and actually on tap are represented, the Germans with Robertson and Charlotte Rudolph; the French with Alban, Man Ray, Laure Albin-Guillot, Lipnitzki, Erlanger and Walery; the Scandinavians with Riwkin and Benkow; the Italians with Bragaglia, the Americans with Doris Ulmann, von Behr, and Helen Breaker,—to mention only a few. It is at once an amazing, instructive, and remarkably artistic collection and I hope that every visitor to Paris will see it. It is impossible of course, even to attempt to recite the names of the terpsichoreans whose portraits in pose or movement, in or outside of costume, make the exposition what it is. The published catalogue alone has thirty-one pages.

OTHER OUTSTANDING EVENTS

I see that I am getting on with space, and it behooves me to do a little condensing. Any number of excellent concerts remain to be reported, and I shall have to be content with telling their success and forego the pleasures of critical philosophizings. Rock Ferris, American pianist, gave a very good account of himself, playing the Grieg concerto with the Pasdeloup Orchestra, under Hasselmans. He disclosed an ample command of tone, did the melodic passages in "singing" style, and was warmly applauded. The Grieg concerto is not a stirring piece of work and the pianist showed judgment in not trying to make it so. It's a wise artist that knows the potentialities of the piece he plays. Blanche Marchesi, mistress of song interpretation, gave a recital in the Salle Cortot. She was excellently accompanied by Marga Gortmans, and presented a wide variety of ancient and romantic composers. At their third concert, the Kolisch Quartet was assisted by Josefa Rosanska. They did the Mozart piano quartet, the Fauré quintet, and the Schubert trio in B flat. The music alone is enough to make the angels melt and the way it was performed was surpassingly lovely. A packed house witnessed the recital of Clotilde and Alexander Sakharoff. I have never cared much for the dancing art of these dancers, for so far as I am able to judge, it seems very limited; but have always admired their taste, sense of color and pretty costumes. Figured on their list, Jeune fille au jardin by Mompou, Sur l'onde by Florent Schmitt, Invocation à Aphrodite by Sauguet, Exaltation by Turina, Danse macabre by Saint-Saens, and Habanera by Chabrier. The Lamoureux Orchestra, conducted by Leon Loicq accompanied them.

The Conservatoire Orchestra did the Beethoven Mass in D and Saint-Säens' Deluge; the Pasdeloup Orchestra gave a Ravel concert, conducted by Hasselmans, and Ravel, and with Marguerite Long in the piano concerto; the Paris Symphony Orchestra was conducted by the Englishman Sydney Beer, and featured Elizabeth Schumann in songs by Strauss; the Poulet Orchestra conducted by Cloez, presented the Italian 'cellist, Benedetto Mazzacurati, in the Resphighi Variations and the Lalo concerto, and the Colonne Orchestra gave four songs from Spanish folk-lore, orchestrated by Raoul Laparra, sung by Mme. Ritter-Ciampi, and conducted by Paul Paray.

BREVITIES

The Theatre of Bamberg (Germany) has announced the creation of Aurora, romantic opera by Hoffmann, author of the Fantastic Tales. The score of Aurora was recently discovered in the national archives of Würzburg.

Valdis Zerenera gave a recital of classical and modern songs at the Russian Conservatory of Paris. The American composer, Alexander Steinert, figured on her program.

Gertrude, Constance, Jessica and Elsa Lucas, soprano, violinists and pianist, assisted by Madeleine Neufeld, pianist, and J. McNab, bell-ringer, offered a concert in the American Church House, Paris.

Brailowsky is playing Schumann, Chopin and Liszt at his Paris recital, December 13.

Jaume Mas Porcel did a recital of Mallorcan piano works, playing Torres, Noguera, Cortes, Samper and Porcel.

Le Bon Roi Dagobert by Marcel-Samuel Rousseau is to be given at the Grand Theatre of Lyon, and Rousseau's Le Hulla has just been put on at Marseilles.

La Maison Internationale des Intellectuels is holding a concert of works of Albert Roussel in the Théâtre Albertler, December 3.

The Comité France-Espagne, of the Institut des Hautes Études Hispaniques, has put Henri Collet, the Parisian critic, in charge of the practical teaching of musicology and folklore at the Institute.

Among the French artists to appear with the Philharmonic Orchestra of Leningrad this season are Maurice Ravel, Ansermet, Cortot, Robert Casadesus and Thibaud.

An international musical competition is scheduled to take place at Rheims, next June 9 to 15. The competition will coincide with the anniversary of the founding of the Municipal Band of Rheims, and the bands of many countries and localities will take part.

Robert Casadesus is composing a concerto for two pianos and orchestra.

Toscanini has been elected *"correspondant libre"* of the Academy of Fine Arts.

The National Library opened a retrospective musical exposition devoted to French music.

Maria Müller and Lauritz Melchior were engaged to sing in Tannhäuser (November 24), Lohengrin (November 29), and Tannhäuser (December 4), at the Paris Opéra.

Alfredo Casella's new concerto for trio and orchestra is to be created in Berlin this month.

Samuel Dushkin will premier the new violin concerto of Martinu.

Klaus Langer has composed an oratorio called Le Solitaire, for chorus, solo and orchestra, text by Nietzsche.

Alfred Cortot has returned to Paris from a successful tour of Turkey and Greece. He and Thibaud are to tour Scandinavia and Spain, playing sonatas.

Iturbi recently conducted the Beethoven Ninth Symphony in Spain.

The piano-violin sonata of the American composer, Swan Hennessy, was played recently by Tina Manteufel and Suzanne Lecomte.

Jacques Février gave a piano recital in the Salle Gaveau.

A statue to Ernest Reyer, by the sculptor Gondard, is to be erected at Marseilles.

Mme. Emma Debussy is offering for sale in December, at the Hotel Drouot auction house, letters and manuscripts by Claude of France.

Mignon Nevada, American soprano, has gone to Nantes to sing the role of Desdemona in the first performances there of Verdi's Othello.

Henri Rabaud, director of the Paris Conservatory, opened the Monte Carlo musical season, conducting a program of works by Debussy, Lalo, Dukas and himself.

To celebrate the promotion of Gerard Hekking, 'cellist, to the degree of Knight of the Legion of Honor, a reception was held in the salons of the Russian Conservatory of Paris.

Pianist Gil-Marchex is giving three recitals devoted to European dance music from the 16th to the 20th centuries.

The Violes et Clavecin Society presented a concert of Couperin, Gassmann, Monsigny, Crescentini, Hugard, Milandre, Stamitz and Nicolas Vibert.

The latest concert at the Ethnographical Museum of the Trocadero, consisted of music of Spain, Portugal, Roumania and India.

Mme. Emma Eames and Mary Garden are presidents of the music committee of the American Women's Club.

Lauritz Melchior sang Siegfried at the Lyon Opera.

Only a few of the French cities that are having brilliant opera seasons this year are Rouen, Angers, Grenoble, Mulhouse, Tourcoing, Rennes, Avignon, Strasbourg, Toulouse, Nice, Bordeaux, Marseilles, Lyon, and Le Havre. IRVING SCHWERKÉ

Brooklyn Audience Hears Cavalleria and Pagliacci

The National Grand Opera Company gave a double bill of Cavalleria Rusticana and Pagliacci at the Brooklyn (N. Y.) Academy of Music on November 29. In the Mascagni work the cast held Evelyn Brandt (Santuzza), Rebekah Crawford (Lola), Mario Botta (Turiddu) and Ottilio Ruffo (Alfio). Miss Brandt was effective vocally in her part, and Miss Crawford proved herself a skillful actress of spirit as well as a singer of rich tone. The masculine contingent ably complemented the soprano and contralto and an excellent performance was the result.

Pagliacci fared equally well. Jane Winton made a seductive Nedda. The part of Canio received expert tonal treatment from Rodolfio Gerardi (Rolf Gerard), and Edgardo Lugano (Edgar Laughlin) made a Tonio of vocal scope and dramatic finesse. Beppe and Silvio were portrayed by Mario Pagani and Jesse Wolk. The conductor was Gabriele Simeoni. Miss Crawford and Messrs. Gerard and Laughlin are from the New York studio of Vera B. McIntyre. L.

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Excerpts from Comments of Recent NEW YORK Recital—Carnegie Hall

New York Times—November 11, 1933
Mr. Achron's musicianship is solid and unassuming, and his technical equipment bespeaks many resources. His interpretations were forthright carefully planned, his playing had the substantial virtue of being accomplished. His conception had warmth, color and a limpid tone.

Herald-Tribune—November 11, 1933
The pianist gave an expert performance last night. His technique was notably deft and sure and neatness of outline, clarity of detail were prominent characteristics of works such as the Bach Prelude and Fugue where their importance is paramount. Achron played with a laudably sonorous quality and mastery of finer degrees of dynamic shading.

New York World-Telegram—November 11, 1933
Technical address, intellectual grasp, sound notions of style and good taste marked Achron's performance. His Bach proved to be particularly commendable and it was also with keen pleasure that one listened to the Chopin where often he might have been playing for his own gratification without thought of other hearers. Further recitals by Mr. Achron are awaited with agreeable anticipation.

New York American—November 11, 1933
His interpretations had serious purpose, carefully carried out. The Fugue was given with fine articulation and clarity of touch and technique. Showed sure musical thought, analytical grasp, and thoroughly prepared ease and polish of execution.

New York Daily Mirror—November 11, 1933
Isidor Achron proved to be a musician of unblemished taste and a pianist of genuine ability. He invested the Bach in a fine dignity, majestical yet human enough to color sonority. With a grace of song the Haydn music lent a touch of delicacy revealing certain amenities of taste.

New York Sun—November 11, 1933
Mr. Achron's Bach was straightforward and musically his conception of Bach seemed to be of a man primarily a contrapuntist.

New York Journal—November 11, 1933
His strongest assets are straightforwardness and brilliance. There was tenderness in the Chopin pieces.

Brooklyn Eagle—November 11, 1933
The artist by his sheer musicianship and inherent taste, gave promise of gaining a large following among local concert-goers.

Berlin Lokal Anzeiger
Isidor Achron has technic, artistic fantasy, fire, picturesque interpretation. A pianist of big style.

Berlin Vossische Zeitung
A new name discovered—Isidor Achron. Full-blooded virtuoso, a "runner" on the keyboard. Fire, elegance, the most difficult pianistic problems solved with graceful easiness.

Budapest Neues Poster Journal
Isidor Achron's sensational appearance marked the discovery of a great artist. Possessor of tremendous pianistic ability; a pianist with the luster, striking color in dynamics and fantasy of a virtuoso.

Heifetz Recital Attracts Large Washington Audience

Popular Opera Successful—Carmela Ponselle Heard as Amneris—Ormandy Conducts Philadelphia Orchestra—Edward Johnson Soloist at Symphony Concert

WASHINGTON, D. C. — Jascha Heifetz played an unusually interesting recital before a large audience at Constitution Hall on November 19. The question as to his tone in comparison with the qualities of other virtuosi was removed from doubt in his interpretation of the opening number, sonatina (Schubert) and sonata (Strauss) with Arpad Sandor at the piano. The warmth of tone in the superb playing of the opening numbers proved the test of a great artist and an answer to the repeated controversy, Is Heifetz a technician or is he a great artist?

That Heifetz is really one of the few of the world's greatest violinists was further demonstrated in his exquisite performance of the difficult Conus concerto. The concluding numbers were Hungarian Dance, No. 20 (Brahms), El Puerto (Albéniz-Heifetz), repeated after constant applause, Alt-Wien (Castelnuovo-Tedesco) and Scherzo-Tarantelle (Wieniawski), in addition to many encores.

NINE PERFORMANCES OF GRAND OPERA

Commencing on Nov. 19 at the Washington Auditorium, nine performances of popular grand operas were offered by the International Opera Co. The opening bill presented Mascagni's Cavalleria Rusticana and Leoncavallo's Pagliacci followed by Bizet's Carmen, Ponchielli's La Gioconda, Verdi's Rigoletto, La Traviata and Il Trovatore, Gounod's Faust and with the special matinee performance of Aida on Saturday.

With popular admission ranging from twenty-five cents to ninety-nine cents, opera was within the means of all who cared to see this form of production, with the result that at every performance the huge auditorium was filled to capacity.

Of the six the writer had occasion to witness, favorable comment should be made concerning the performance of Aida and the exceptionally fine artistry of Carmela Ponselle in the rôle of Amneris. She was greeted with ecstatic praise and recalled repeatedly during the act intervals. There was reason for this as she sang magnificently. Lisa Gardiner, *première danseuse*, and her own *corps de ballet*, are to be commended for their artistic contributions to several of the operas.

HARPSICHORD RECITAL AT LIBRARY OF CONGRESS

On November 21, in the Chamber Music Auditorium of Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation, a recital of music for harpsichord was presented. Mme. Paule de Lestang played in masterly fashion the music of the Golden Age in which were included the works of Francois Couperin (1668-1773) and J. S. Bach (1685-1750), the important works of the Italian School-compositions by Frescobaldi (1583-1643), Pasquini (1637-1710) and Scarlatti (1685-1757) and works of Early American composers—Reinagle (1756-1809) and Minuet by Duport (danced before General George Washington in 1792).

In the second group the music of the period of the Decadence was played—comparative performances on the harpsichord and pianoforte, of extracts from compositions by Mozart and Beethoven. As the third and concluding group-period of The Renaissance—works of Jacques Ibert (1890-). Le petit ane blanc, La cage de cristal and Francaise, conveyed the brilliancy of the harpsichord.

Mme. de Lestang was assisted by Dr. Leon Vallas, who lectured on the historical phase of the music of the three periods.

In the second concert of the season, the Philadelphia Orchestra under the baton of Eugene Ormandy, offered before a large audience at Constitution Hall on November 21, a program of works by Brahms, Debussy-Molinari, Ravel and Enesco.

Mr. Ormandy, young guest leader of the Philadelphia Orchestra, who comes from Minneapolis, Minn., received an ovation. The enthusiasm among conservative Washingtonians in the constant applause after every number he conducted, was such as to proclaim him a great conductor.

Without a score, he directed the music of the entire program. His exact and precise manner in offering cues indicated his thorough knowledge of the works he conducted: L'Isle Joyeuse (Debussy-Molinari), Le Tombeau de Couperin (Ravel), Roumanian Rhapsody No. 1 (Enesco), excelling himself in the Brahms first symphony.

LIEUT. CHARLES BENTER CONDUCTS BAND AND ORCHESTRA

A large audience was present in Constitution Hall on November 22 to hear the U. S. Navy Band and Orchestra under the baton of Lieut. Charles Benter. It was a concert celebration of the fifteenth anniversary of the naval musical organization.

Not only a leader of a band, but a capable conductor of a symphony orchestra, Lieut. Benter gave an exquisite reading of the Largo from New World Symphony (Dvorak), the finale from the D minor symphony (Franck) and Bolero (Ravel) included among the several numbers the U. S. Navy Band Orchestra played.

In the second half of the performance, Lieut. Benter conducted the U. S. Navy Band. Among the several numbers played were overture to the opera Mignon (Thomas), scenes from the opera Andrea Chénier (Giordano), Don Juan (Strauss) and Woodin's Tartar Dance.

The first movement from Lalo's Symphonie Espagnole was played by Bernard Rosenthal, who in his superb performance proved himself a master of the violin. Napoli (Bellstedt) was the coronet solo offered by Ralph Ostrom.

JOHNSON WITH NATIONAL SYMPHONY ORCHESTRA

On November 26 Edward Johnson appeared as soloist with the National Symphony Orchestra in Constitution Hall. He was recalled seven times by an enthusiastic audience that desired to hear more than the two encores he sang. During the first half of the program he presented I Pastori (Pizzetti) an aria from Carmen, La fleur que tu m'avais jetee (Bizet), offering as an encore Vesti la giubba. His best work was in the singing of Walther's Preislied from Die Meistersinger (Wagner) followed by an encore In ferner Land from the last act of Lohengrin. As always, Johnson displayed that consummate artistry for which he is noted.

The orchestral part of the program included the Tragic Overture (Brahms), to which Hans Kindler gave a splended reading, followed by the Nutcracker Suite (Tschaikowsky) of which Trepac and Danse Chinois were repeated, in response to insistent applause. The last half of the program included the Vorspiel to Act 1, Lohengrin and Ride of the Valkyries, the superb playing of which displayed the progress of a young symphony orchestra. G. S.

EDWARD JOHNSON
as Peter Ibbetson in Deems Taylor's opera.

Edward Johnson's Favorite Rôle Found in Romantic Peter Ibbetson

Metropolitan Tenor Explains Reasons for His Selection of Operatic Character

Edward Johnson, who takes the title rôle in Deems Taylor's Peter Ibbetson, slated as the initial offering of the coming Metropolitan season, finds intense artistic satisfaction in the mystic and poetic aspects of this part. Mr. Johnson created the character of Peter Ibbetson when the opera was given its première at the Metropolitan, a task for which he felt himself well fitted because of his familiarity with the Du Maurier book of the same name from which Mr. Taylor took his libretto.

"The finely drawn character of Peter is very real to me," Mr. Johnson said, "because I conceived a love for him, as the result of reading the novel during many years. Undoubtedly this prejudices me to some extent in his favor as an operatic figure.

"Peter Ibbetson is the supreme rôle of all that I have had the privilege of creating. In delicacy and sensitiveness, it is the most sympathetic. You see, I had known Peter very well already, long before the opera was thought of. I had often read the Du Maurier book and loved it as a story, and I must admit that I have often wiped my eyes in the pages of Peter's troubles—that fine, young, disturbed, torn, abused and vilified poetic dreamer. When I was given the opera to learn, it was like meeting an old friend. I just helped Peter from his poetical and dramatic place in my mind into the musical place created for him. In other words, Peter and I just walked into the orchestrated poetry of the Du Maurier text. In my long-familiar attitude I was able to look at Peter objectively and I feel that I have for his characterization the keenest kind of sympathy. By this very objectification I find, instead of standing aloof from the projection of his introspective nature, I had a great warmth for him which I felt prepared to present. I was eager to sing the rôle.

A RÔLE IN THE VERNACULAR

"I am somewhat influenced in my enthusiasm for the part by being able to sing in my native tongue. This is only the second time I have sung an operatic rôle in English, the first being in The King's Henchman which we did at the Metropolitan in 1927. Singing in the language into which I was born is very helpful. It gives me an opportunity and scope of color emotions and to feel the rôle deeply in a natural and spontaneous way. I am continually surprised to find how much the native tongue helps.

"The opera is so vital, so dramatic, so full of romance—romance of love of every type, love of a wife, a mother, a son, a friend, of dreamers, poets, sweethearts, the passion of an old *roué*, of a devoted old soldier. There is nothing complicated politically and no local or limited custom of war theme. It is a picture which, though written many years ago, will stand the test of time, because it has in it the themes of endless love in all its aspects.

"The opera is quite different from the usual; it is a new venture, and it speaks a new language in the history of operatic evolution. It is the first idea in the form of opera that goes into the mental or spiritual side of existence. Even as a play, in point of time, it antedated those metaphysical plays that have been great international successes, such as Outward Bound, Berkeley Square and several of the Barrie plays. The Du Maurier work was done in 1891, and though accepted to a degree in its day, along with Trilby, it was not given the same acceptance we accord today in the play form—as when Miss Collier and the Barrymores played it—or as an opera.

DU MAURIER'S IMAGINATIVE CREATION

"True, the play was judged for fine strong dramatic value and it had these same charming dream interludes. But today we realize that what appears to be a dream world is perhaps reality—a reality of life. We are shown how to accept the lovely dream existence as a fact. He tells us that the true dream of life can always be regained—or as the author puts it in Mimsey's speech to Gogo, 'if he dreams true.' It is clear that what seem to be the vicissitudes of Peter's life disappear with his death, leaving all the beauty, loveliness and continuity of what are supposed to be dreams to go on forever as reality in the eternal. So, the sorrowful ending is translated into the dream-ending of a lovely future life, thereby leaving the audience with the new hopefulness of life instead of death. As a matter of fact, the final curtain should leave everyone with the thrill of working out another story about the characters in their dream future—and provide them with something to think about for a long time to come.

"I feel certain that all who give the opera frequent and serious hearings will live many wonderful hours in retrospect." D.

Pesci Sings Two Benefit Programs

Anthony Pesci, young American tenor, gave a benefit concert for the Jewish War Veterans at Hemington Hall, New York, on November 29. The same evening Mr. Pesci appeared at the Thirteenth Regiment Armory, Brooklyn, N. Y., for the benefit of distressed Jews in Germany. On Thanksgiving Day he was soloist at Central M. E. Church, Brooklyn.

Windheim Guest Artist in Sunday Nights at Nine

Newcomers in the cast of Sunday Nights at Nine now in its second season at the concert hall of the Barbizon-Plaza, New York, are Nina Gordani, singer of character songs in costume, Ray Perkins, whose contribution is billed as Right Out of Radio, and, as guest artist, Marek Windheim of the Metropolitan Opera, in satire and comedy songs.

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NEW YORK SCHOOL OF VOCAL ART
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NEW YORK CONCERTS

NOVEMBER 27

Ruth Epstein A first New York recital was given by Ruth Epstein, harpist, assisted by Nicholas Laucella, solo flutist of the Metropolitan Opera Orchestra; Martha Marden, English cellist, and Uarda Hein, pianist, in Town Hall. Miss Epstein has studied music at New York University and is a graduate of the artist class of A. Francis Pinto at the New York College of Music.

Intimacy and charm were conveyed at this recital by partly drawing the stage curtains and suffusing the platform in a rosy glow of light. The young harpist's playing of a varied program revealed pronounced technical ability, and also a power to convey the more poetic and subtle nuances of her music. Outstanding in this respect was her superb performance of Mr. Pinto's transcription for harp of Wagner's sonate for piano (1853), which had its first hearing anywhere—a romantic composition of considerable harmonic beauty. This formed part of a group of Pinto transcriptions of works by Palestrina, Durante, Handel and Brahms. The second harp group was composed of six works by composers representative of various national schools—Mr. Pinto, Domenico and Carlo Sodero, Adolph Hasselmans, Theodore Cella and Sir John Thomas.

The third group was made up of works for harp and other instruments, including the Lake Scene from Mr. Pinto's Adirondack Sketches, for harp, cello and piano; a Mozart Andantino for harp, flute and piano; and a Rondo by Dubois for harp, flute, cello and piano. Finally there was a series of brilliant solo works for harp by Godefroi, Loukine, Zimbalist and Pinto—the Polonaise Brillant in D major of the last-named composer having a first performance. Miss Marden played a Toccata by Frescobaldi and an encore, with breadth of tone and general musicianship. The other co-artists scored in the ensemble numbers. The audience was of large size, and unusually attentive and appreciative.

NOVEMBER 28

New York Orchestra The New York Orchestra opened its first Carnegie Hall season of five concerts under the baton of its conductor, Nikolai Sokoloff, formerly of the Cleveland Orchestra, in a program of works by Weber, Chausson, Philip James and Richard Strauss. Mr. James, whose "satirical suite for orchestra," Station WGZBX, won the first prize of $5,000 in the National Broadcasting Company's competition last year, was guest conductor in the first New York concert performance of this work. The audience was very cordial and the concert was broadcast over Station WMCA.

The orchestra, a coöperative body of musicians, has made strides in the interval since its initial Carnegie Hall apearance last winter under Mr. Sokoloff. It now plays with homogeneous tone qualities and considerable sensitivity. The treatment of the principal item of the concert, Chausson's symphony in B flat major, was marked by a restrained and lyrical tone quality, the slow movement in particular being persuasively set forth by the leader. The symphony echoes the Franckian formulae in many pages, but has a particularly exalted conclusion, and this was given its due meed of effect by Mr. Sokoloff, who deserved the warm applause accorded him. The Euryanthe overture of Weber had a somewhat less forceful reading, despite a carefully modelled treatment of the melodic middle section. Strauss' Death and Transfiguration, with its gruesome picture of a death chamber and concluding apotheosis, exerted a marked appeal for the audience. It was played with strong contrasts and no little sensuous beauty.

The greatest virtuosic test was imposed by the James composition, which in four contrasted movements, subtitled In the Lobby, Interference, A Slumber Hour and Mikestruck, portrays incidents of a broadcasting studio in effective modernistic idiom. Its elements of jazz and polytonality, and somewhat slapstick humorous devices such as the screeching of "static" and crooning of interpolated voices, all contrived to paint a lively picture, if the musical dress is more facile than the intrinsic content is rewarding. Mr. James, as guest leader, galvanized the players to give their best and had an ovation at the end.

Winifred Cecil Winifred Cecil, soprano, sang in Town Hall on Tuesday evening before a numerous and responsive audience, presenting a program of Italian, German and English songs. Opening with a group comprising Torelli, Wolf-Ferrari, Respighi and Santoliquido numbers, Miss Cecil proceeded to four Schubert songs and two Wagnerian excerpts, Elsa's Traum from Lohengrin and Du Bist der Lenz from Walküre. Strauss, Wolf and Marx items followed, and the songs in English were Come Away Death (Quilter), The Pavilion of Abounding Joy (Bantock), Land o' Heart's Desire (Hebridean folksong) and Griffes' Time Was When I in Anguish Lay.

The soprano has a voice of fine, firm texture, bright color and tonal pliability. Her interpretations are those of an artist sensitively attuned to the shading and nuances of the music she sings. She also offers a nice differentiation of style, observant of the classic line of her first group and of the more romantic elements of the Lieder. She was applauded warmly throughout the evening, and recalled for several encores at the end. Benjamin King at the piano furnished musicianly support.

NOVEMBER 30

Philharmonic Orchestra The Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra with their additional attraction of Albert Spalding, in a double appearance on the program, drew a large audience to Carnegie Hall.

Spalding was heard in Mozart's concerto No. 4, in D major (K. 218), and Chausson's Poème, while the orchestra contributed a symphony by Mozart, E flat (K. 543), and Respighi's four Symphonic Impressions, entitled Church Windows.

The symphony was played, in accordance with latter-day custom, by a considerably reduced orchestra, and Mr. Walter heightened the chamber music effect by insistence on subdued dynamics and otherwise delicate tonal nuances. The conductor made slight departures from strict custom in taking the famous *menuetto* in an unusually deliberate tempo, and the closing *allegro* at a pace which would have been extremely dangerous for a less expert orchestra than New York's Philharmonic. The gracious *andante* was sung in the true sunny spirit of the youthful Mozart, the melodies for the woodwinds being almost vocal in character.

By some caprice of the printer, Spalding's two numbers were bracketed on the program, and when he left the stage after the concerto, general mystification prevailed in the hall. Actually the Poème was intended as the opening number of the second half of the concert, and it was thus played. Continuing in the spirit that had marked Mr. Walter's treatment of the symphony, Spalding invested his performance of Mozart's concerto with ample grace of delivery, velvety tone quality and technical piquancy. The violinist at all times subordinated his virtuoso powers to the true spirit of the music excepting in the unaccompanied cadenzas. There he unleashed all the technical dexterity at his command, his sparkling trills and exceptional mastery of staccato and double stopping being violinistic achievements of high order. His performance was enthusiastically received. In the Chausson work Spalding developed a broad, vibrant tone, which never wavered in intensity, even in the most exacting climaxes, of which the piece has many. The somewhat heavy orchestration, which is a formidable obstacle for less well endowed violinists to overcome, did not encroach on the Spalding tone in the slightest degree. The result was a telling performance.

Respighi's suite had not heretofore been performed by the Philharmonic Orchestra in its entirety, so that it came as a quasi-novelty. Its four movements are entitled: The Flight into Egypt, The Archangel Michael, The Matins of Saint Chiara, and St. Gregory the Great. The sections (each in reality a tone poem) describe the composer's emotions as he visited different Italian churches. The thematic material is most happily chosen, and the orchestral treatment shows the familiar Respighi resourcefulness. The composer's modernism belongs to the sane, wholesome kind. His music, aside from its descriptive felicity, is really beautiful.

A fine performance by the orchestra helped the attractive Respighi work to gain a strongly favorable reception.

DECEMBER 1

Charlotte Lund Opera Company Presenting opera to the junior public is a delicate undertaking, and the success that Charlotte Lund has achieved in this direction for several seasons is gratifying. Mme. Lund is mistress of the histrionic and narrative arts that charm the youngsters, and she has trained her company in a repertoire that matches juvenile appeal with musical worth.

The current offerings of the Charlotte Lund Opera forces began on Friday morning (the day after Thanksgiving) with a performance at Town Hall of a double bill, Mozart's Bastien and Bastienne serving as a curtain raiser to Humperdinck's Hänsel and Gretel. The hall was crowded with children and their attendant adults, and Mme. Lund was greeted enthusiastically as she stepped before the curtain for a brief introductory talk. The work of the young Mozart was given a tuneful and sprightly performance by Lilli Ruth Barr, who scored with the audience; Louis Sherman and Floyd Worthington. The Humperdinck score was sung by Louis Marsh (Peter), Merran Reader (Gertrude), Georgia Standing (Hänsel), Helen Eisler (Gretel), the Sandman (Ethel Bennett), the Dew Fairy (Sylvia Floyd) and the Witch (Dorothy Dudley). The Dew Fairy was danced by Aleta Duncan, and the ballet was in charge of Lucile Marsh. Alberto Bimboni was the conductor.

The fairy tale characters were given spirited portrayal by this cast. Miss Reader was vividly dramatic as the mother and sang with full tone and excellent control. Mr. Marsh, her operatic spouse, has a pleasing, vibrant voice and an engaging stage presence. Miss Bennett's crystalline soprano was revealed to advantage. The production as a whole was effective and smooth-running, and won delighted plaudits from the youthful audience.

Ramon Gonzalez A young pianist of brilliant technic and interpretative attainments made his bow to New York on Friday afternoon at Town Hall. This was Ramon Gonzalez, whose introductory program included the Handel Gavotte with variations, the Bach Chromatic Fantasy and Fugue, a Schubert number, the Beethoven Sonata Pathétique, a Chopin group, and, in conclusion, Mr. Gonzalez' own concert version for piano of Astol's La Borinquena, Cuban Dance (Lecuona), La Cathedrale Engloutie (Debussy). There were also two pieces by his teacher, Harold Henry, Dancing Marionette and While the Piper Played. Mr. Gonzalez is a player whose digital art is the vehicle for expression of a poetic temperament. He was applauded enthusiastically.

DECEMBER 2

Guiomar Novaes Returning to New York after an all-too-long absence (since last season), Guiomar Novaes, Brazilian pianist, gave a matinee recital at Town Hall and proved her popularity by attracting a capacity audience.

This fascinating artist grows in musical maturity with each year, and now has achieved that control of temperament and blend of technic with material, which bespeak a fully well-ordered conception and entirely ripe adjustment in its application.

The playing of Bach's Chromatic Fantasy and Fugue was the best proof of Mme. Novaes' complete musical mastery. She imparted to her interpretation, expansive and noble style, flawless articulation, and remarkably fine proportion and balance.

Liszt's B minor sonata was another impressive demonstration. All the romantic fervor, varied utterance, and "grand manner" of the work found deep understanding in Mme. Novaes, who gave the glamorous pages their rightful atmosphere of poetical, passionate, and dramatic declamation. In technical expertness, power, and brilliance, this performance represented one of the most exciting experiences of the listener's afternoon.

Two brief Scarlatti sonatas (in G and C) showed fleet fingers and prickling touch.

The famous Novaes tone, golden and sensuous, came to irresistible attention throughout the recital. Exquisite nuances of touch, phrasing, rhythm, and other elements in delivery, charmed the hearer in Ravel's Alborado del Gracioso; the scherzo from the Mendelssohn-Ritter Midsummer Night's Dream; Vianna's Four Miniatures on a Brazilian Song; Guarnieri's The Little Horse with the Broken Leg; and Navarra and Triana, by Albeniz.

Enthusiasm on the part of the auditors never flagged; and in fact, grew as the recital went on, and climaxed in a prolonged final ovation punctuated with a number of encores.

DECEMBER 3

Lydia de Rivera Lydia de Rivera, a comely young singer of Cuban birth, who specializes in the music of Spain and South America, made her New York début in Town Hal. last Sunday afternoon. Miss de Rivera, who has sung in several European capitals as well as in the Southern American hemisphere, gave a program including modern arrangements by Vives, Obradors, Duran and Nin of folk numbers from the sixteenth and later centuries; songs by Granados, Falla and Turina (the latter's Soneto being dedicated to the singer); original works and harmonizations of Brazilian folk-songs by Villa-Lobos; and a miscellaneous Pan-American group by de Fuentes, Alberto Williams, Malaga, Gutierrez, Lecuona and Gertrude Ross.

The singer's method was revealed as one of considerable originality. Her voice, of individual timbre, was capable of unusual variety of tone-coloring, and in arch and seductive numbers (such as Falla's Jota) this was supplemented by eloquent use of the eyes and hands. On the other hand, Miss de Rivera's vocal technic was finely adequate to the coloratura demands of Nin's setting of El Jilguerito by Blas de Laserna (1751-1816), and her exquisite voicing of Debussy's Green as one of the many encores was outstanding. In the realm of folk humor she also proved herself accomplished, notably in Villa-Lobos' Estrella e lua nova, a lilting lullaby of the Brazilian Negroes, which was repeated after applause.

Undoubtedly this singer is possessed of that subtle attribute known as personality, and her musicianship and interpretative ability will make further hearings of her work interesting. The audience, including the Cuban Consul-General and other prominent countrymen, was warm in its applause. Pablo Miguel was a helpful piano accompanist.

Philharmonic Orchestra Sunday afternoon at Carnegie Hall was a bath of melody with the Philharmonic Orchestra, under Bruno Walter, playing Franck's D minor symphony, Wagner's Siegfried Idyll, and Respighi's Church Windows (Four Symphonic Impressions). The last-named novelty had been heard at the series of the previous week. The composition again pleased with its tunefulness and colorful orchestration.

Bruno Walter gave a deeply felt and broadly moulded interpretation of Franck, and shaded the imperishably lovely Wagner work into tonal weavings that were voiced marvelously well by the Philharmonic players. Conductor and orchestra had an overwhelming reception.

New Chamber Orchestra A concert largely of first American performances and containing unusual program interest and variety was given by the New Chamber Orchestra (Bernard Herrmann, conductor) in Town Hall last Sunday evening. The organization of thirty players, which is sponsored by Hans Spialek, has announced a series of three concerts this season. The assisting artists were Harriet Cohen, pianist, and Robert Russell Bennett, composer, who was at the piano for the first hearing anywhere of his Six Variations on a Theme by Jerome Kern. (Mr. Kern was, incidentally, among the audience, which included a number of prominent musicians.)

(Continued on page 22)

TOWN HALL

TUESDAY EVENING, JANUARY 9, AT 8:30 O'CLOCK

CARL FRIEDBERG

—PIANIST—

• *Only Recital in New York this Season* •

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EUGENE GOOS

CONDUCTOR ◆ COMPO

★Concert Management ARTHUR JUDSON, Steinway Building, New York

October 28, 1933
Cincinnati Enquirer

"Goossens and his Orchestra were in superb accord."

December 2
Cincinnati Enquirer

"Here again was a superlative performance: an inspired, uplifting interpretation and an orchestral triumph".

November 11
Cincinnati Enquirer

(Of La Péri, DUKAS) "a shimmering, colorful presentation, Mr. Goossens and his Orchestra giving to it virility and atmosphere as well as the brilliancy various sections of it exacted."

October 28
Cincinnati Times Star

"The concert was finely conceived, expertly played, and much applauded. . . . as fine a reading and playing of this music as has been heard in a long time."

November 11
Cincinnati Times Star

"Finely balanced rendition of the Brahms third symphony."

October 21
Cincinnati Times Star

"During the concert Mr. Goossens was at the best of his individual style as a director, and the Orchestra in mood of fluency and fine phraseology."

November 1
Toledo Blade

"Since the Cincinnati Orchestra has long enjoyed the well-earned reputation of being one of the most finely balanced and carefully drilled symphonic ensembles in the country, there were at hand last evening all the factors essential for the production of a notably excellent concert and that is precisely what was heard and applauded with delightful enthusiasm by an appreciative audience."

CINCINNATI SYMP

The Orchestra

The fine traditions of thirty-eight seasons of the Cincinnati Symphony Orchestra as a background, together with the versatility and music-mastery of a great conductor with a group of real musicians instantly responsive to his baton, make the Cincinnati organization one of the foremost Orchestras in the country.

Outstanding Artists to

The soloists who will appear
Orchestra this season are
tion. Only pre-eminent perf
have been selected, and th
names as Artur Schnabel, J
berg, Josef Hofmann, Paul
Vladimir Horowitz and Rich

ENS*

ER

ONY ORCHESTRA

pear with Orchestra

he Cincinnati Symphony
of international reputa-
in their particular fields
ncludes such well-known
Heifetz, Elisabeth Reth-
anski, Walter Gieseking,
rooks.

Season 1933-1934

Thirty-two Symphony Concerts, Ten Popular Concerts, Five Young People's Concerts.

The Cincinnati Orchestra has booked a number of out-of-town engagements for this season, including seven concerts in Louisville, Kentucky, two in Lexington, Kentucky, also concerts in Toledo, Ann Arbor, Muncie and Indianapolis.

EUGENE GOOSSENS'

Compositions

are published
by

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11 Great Marlborough Street
London

and

Messrs. CURWEN
24 Berners Street
London
or
1701 Chestnut Street
Philadelphia

●

October 17, 1933
Louisville Courier Journal

"En Saga" was the highwater mark of the evening, not only fine for Mr. Goossens' wonderful interpretation but for the magnificent playing of the Orchestra."

October 18
Louisville Herald Post

"The best orchestral presentation they have ever given here."

November 29
Louisville Courier Journal

"Mr. Goossens and the Orchestra played in great form achieving both intensity and splendor without over-emphasis."

"The richness and splendor of the full ensemble, the variety and the finish of every detail, the musical intelligence and eloquence of interpretation for which Mr. Goossens is noted, were everywhere in evidence."

Cincinnati Enquirer
May Festival, 1933

"The performance (of Brahms' Rhapsody) guided by Mr. Goossens, was so close to being flawless that silly captiousness only could point out defects."

"The performance (of Belshazzar's Feast) was superb!"

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New York December 9, 1933 No. 2800

How are your Christmas carols?

—o—

The New Year and Toscanini will be with us soon.

—o—

The Repeal of modernistic music should help Recovery in the art of composition.

—o—

Tone, Taste, Temperament, and Technic, are the four requisite T's in a public musical performance.

—o—

Somewhere, sometime, someone wrote a thought that applies wonderfully well to music: "Take care of the sense, and the sounds will take care of themselves."

—o—

Homeopathic Music

Dr. Leopold Stokowski, who in the past has prescribed some rather bulky and bitter pills for the radio public—modern music out of Russia, Mexico and other points east—has now evolved a series of mild melodic doses for his ether listeners. Emulating his homeopathic brothers of the pestle and the scalpel, he has compounded daily fifteen-minute hearings in which the musical feet of the multitude are led by gradual stages from the barnyard ditties of the night clubs toward the shining summits on which abide the godlike company of Bach, Mozart, Brahms, *et al*. By means of verbal admonition, Philadelphia's distinguished conductor prepares the unaccustomed gullet for the gulping of a Haydn symphonic movement. Sometimes, like naughty children who scream and avert their faces at the prospect of substantial food instead of candy, these self-indulgent listeners doubtless are agreeably surprised to find eighteenth century dance-forms as palatable and much more satisfying than an exclusive diet of the "blue-true-you" school. And, afterwards, they may endure and even welcome more bulky morsels.

Wise Dr. Stokowski. He knows that it is hopeless to plunge a neophyte, accustomed to the most rudimentary melodies (repeated *ad nauseam*), into the intricacies of an hour-long symphonic work. His method is that of the demonstrator who with gentle voice and winning smile lures on the prosepctive customer with a mere sip or two of Our Especial Brand of Soul Food. And many other symphonic organizations throughout the land, like the Philadelphia Orchestra broadcasting full-length programs, will have cause to thank this patient expounder of musical form and content. For he is creating better-equipped audiences for them as well as for himself.

—o—

Why Tax Concert Tickets?

Every once in a while it is painfully called to the attention of music-lovers that a beneficent government still exacts a minor penalty on concert-goers. This is in the shape of the tax of ten per cent on all admissions costing more than forty cents. Although it may be a laudable thing to require the more or less prevalent "deadhead" to pay at least a minimum amount for the entrance to auditoriums which he somehow manages to pry open too easily, it is not so desirable to increase the burden on the legitimate musical customers.

It is sufficiently apparent that concert-giving has had to contend with severe liabilities in the last few years. Many halls have remained dark oftener than they should have, because of the shrinkage in the buying power of the nation. When the cultural and educational functions of concerts and other allied programs are considered, it is obvious that a penalty is being imposed upon the right of the average mortal to secure his deserved allotment of those higher things which are necessities rather than luxuries.

A lesson might be gleaned from the example of the theatrical managers, whose united action resulted in the removal of the tax on theatre tickets when the latter are given as "complimentaries." Save for musical organizations whose programs are deemed educative and non-profit-making, the same exemption has not been granted to the purveyors of melody in its most rewarding and beneficial forms. It seems that the time is ripe for a concerted effort on the part of concert-giving agencies to bring about an amendment to the present restrictive regulations. The result has certainly been to increase the hardships of such bodies, to restrict attendance, and to increase the "deadhead" evil in the concert room. By this lamentable custom tickets are given to many listeners who then pay only the tax, diverting even those small amounts which should go into the musical coffer. It should be remembered that no industry is self-supporting. Why should musicians sing and play merely for the sake of applause, when under the National Recovery Act almost all workers are now guaranteed a minimum wage for their labors?

—o—

The Curse of Counterpoint

"When will modern composers of chamber music give us a change from their interminable arid counterpoint and write melodic lines with plain or at least figured accompaniment?" sighs Ralph Hill in The Chesterian (London), in the course of a review of new scores by British musicians. "They seem," he says, "to be afraid to do so and consequently force themselves to invent crabbed contrapuntal material to set off their themes. The ear gets tired of this constant weaving of parts and therefore a little more restfulness in method would be occasionally welcome; but I am not for one moment suggesting that they should return to the facile harmonization of the kapellmeister school—the gods forbid!" adds this writer.

The over-supply of this sort of thing is as familiar in other lands today as it is in Britain. Hindemith, in Germany, fairly revels in such dexterity. For that matter, a certain more or less well-known musical comedy on the grand scale called Die Meistersinger abounds rather plentifully in counterpoint. But, so far as we know, there has never been a suggestion that its four hours of melody are appreciably cursed by pedantic involutions. Nor have the mighty tonal pillars of the Mass in B minor tottered because they were raised upon such a foundation. It rather seems likely that the profound and disturbing abyss which yawns between the works of a Bach or a Wagner and those by many lesser practitioners of the grand art of canon and cancrizans consists in what they put into their simultaneously-moving tonal strands.

By all means, let our composers of chamber music write more simply if it will help them better to see the shabbiness of the material out of which they are making such elaborate investitures of tone. Can it be that they are confusing the method with the substance? All this rather reminds one of the Biblical saw to the effect that one cannot make bricks without straw—except that a lot of present-day composers have been so anxious about securing enough binding material that they have left out the clay.

Gland Trouble?

Alarming symptoms of decadence, and even a merciless approach of senility in the modern musical movement of the United States (at least as represented in the programs of the second Yaddo Festival, held this autumn at Saratoga Springs, N. Y.), are detected by Randall Thompson, himself a promising American composer. In an article published in Modern Music (New York), Mr. Thompson says:

"The festival is only in its second year. But, as if from an over-activity of the ductless glands, it has grown rapidly in size and importance. It seems already to have arrived at years of discretion. The radical kicking and screaming of last year have turned to a stately tread and decorous speech. Gone the non-conformity, gone the hearty satisfaction of smashing everything in sight; gone the passionate conviction, gone the spirit of the Mohawk trail.

"Gone, but will it be missed? Yes, ten times yes, if what happened at two years is the only alternative. For, with the exception of a few pieces already widely praised, there had crept over the festival not only maturity, but signs of old age. Not the old age of Whitman, with its 'lambent peaks,' not the old age that produced Meistersinger and Falstaff, but a kind of emotional old age: weariness, faint-hearted longings; nervous, futile sallies at a display of strength; mental lucubrations dry and brittle as bones no longer growing; reminiscent dreamings, over-exquisite gayety, ponderous sobriety; grief for joy of grieving; a general lack of feeling well, of being in a good humor.

"Is our music already seeking to retreat and escape? Is there no string of courage and conviction on the national lyre? Can it not be played with candor? Sad or gay, light or serious, can it not convey forthright, unmixed emotions? Broadly speaking, if one is to judge from the three concerts at Yaddo, we have already begun to enter a period of nocturnal mists and preciosity. Decadence creeps on us, and all its attendant interest in the particular, the remote, the bizarre.

"The festival ended with an all too short discussion of problems now confronting the composer. The spirit of working together in a common cause was fine to see. Admirable also was the emphasis laid on the importance of giving up the attitude of separatism and world renunciation, to play instead an active part in the thinking life of the country in general, its music education in particular. The subject of æsthetics was quite ignored. This was unfortunate. Much of the music played revealed technical virtuosity: if it bespoke a need for any one thing, it was for a rousing discussion of concepts and feelings. Another year the conference (or, better still, a group of conferences) might well be devoted to these highly important considerations. In view of the curious æsthetics revealed by much of the music which was played, the tendency on the part of some to stress the idea of uniting to push our music to the fore was regrettable. In the long run, organization for high-powered salesmanship not backed up with the genuine article can be little more productive than scattered efforts and cut-throat competition. Obviously, as one of the participants remarked with melodramatic effect, the first duty of the composer is to write good music."

Perhaps there is not so much cause for alarm as the pessimistic Mr. Thompson sees in such manifestations as Yaddo. The experimental is, by the very nature of these festivals, certain to find a place in the programs. (And by "experimental," in this sense, is meant something that does not quite "come off.") Nevertheless, the dangers which he detects are present in some strata of our national composition—cynicism, preciosity, slavish aping of the latest fashions set by European experimenters; triviality in choice of themes; pedantry without enlightment; elaboration without rewarding content: in short, a negativing of the accepted rules of the game without proffering anything to compensate for what is destroyed, and, above all, the unhealthy fear of unfettered emotional expression. Much space might be devoted to the blight of premature self-trumpeting and "log-rolling" which Mr. Thompson warns against: that is a common failing inherent in the need for vigorous espousal of our national musical cause, too long neglected.

It would be well for the younger composers of the country to quaff a rejuvenating draught at the springs of some of the heartier musical giants of the past. Why not inherit some of Bach's joyous, even naïve, glow of life instead of copying merely his outward musical expedients? American music needs, before all else, a reaffirmation in the strength and goodness of existence. A few of our composers, perhaps, have found a fitting speech to proclaim it. May their number increase.

VARIATIONS

By Leonard Liebling

Every time I board the Twentieth Century Limited train I marvel anew at its wonders, not the least of which is the time of its run, only eighteen hours, between New York and Chicago.

Equipment is of the most modern and luxurious kind. Small single bedrooms now do away with the discomfort of travelling by berth, and with the expense of a compartment. The train has a club car, observation car, smoking and reading lounge, two buffets, dining car, bathroom, barber, tailor, manicurist; and from the lounge attendant you can procure any toilet article you might have left at home. A secretary is provided to do your letters and telegraphing; a telephone enables you to keep in touch with your office until the Twentieth Century leaves the station.

If desired, a dictaphone is placed in your reservation, and the records are collected, copied, and sent to you after your arrival. Newspapers and stock and sport reports come aboard at the various stops. When you sit down to breakfast a small cup of black coffee is served at once before you give your order. A soda fountain dispenses delights for the non-alcoholics. All the current magazines are available. A typewriter is at your disposal. The only things lacking are a grand piano, and a radio—so you see, every blessing comforts you during the trip.

* * *

Chicago, just finished with its great exposition, intends to continue it next year. Also the city is to reopen its Civic Opera House and the edifice hums with preparation and expectancy. Paul Longone, single handed, went to Chicago and against great odds, persuaded the Civic Opera House owners and a small group of guarantors that opera of the really grand type should not be allowed to perish from the banks of Lake Michigan. Longone is now the general manager of the resuscitated enterprise, and plans to start it on December 26 with a performance of Turandot. The scenery for that opera has been purchased from the Metropolitan. Rosa Raisa, Claudia Muzio, Sigrid Onegin, Edith Mason, John Charles Thomas, Mario Chamlee, and Giacomo Rimini are some of the singers, and other renowned names will be released in a few days. Gennaro Papi will do most of the conducting, and negotiations are on for an outstanding Wagner batonist to take charge of the German performances.

I had my first glimpse of the Civic Opera House, outside and inside. A truly magnificent pile, and the auditorium, with no side boxes, is a poem in subdued color and perfect lighting. The most modernized and complete technical facilities control the stage. During my short visit it was occupied with a small army of applicants who were being tried out for minor rôles and chorus positions. I heard at least two remarkably good voices, a soprano and a mezzo. In mixed metaphor I can add that Longone was listening with one ear and attending to 1,001 details with the other. . . . I could not help thinking that (to quote Beardsley of the Purple Cow) "I'd rather see, than be one."

* * *

René Devries is optimistic by habit, but from firm conviction when it comes to believing in the early improvement of musical conditions in Chicago. He notes many favorable signs, and feels that medium price opera under Paul Longone, and popular price opera under Fortune Gallo will do much to restore tonal prosperity and put it on a permanent basis.

* * *

Rachmaninoff, in Chicago for his recital, was seen breakfasting at Harvey's excellent food establishment. I thought of the story John McCormack told me recently about a friendly musical argument he had not long ago with Rachmaninoff. The pianist defended his viewpoint so volubly and at such length that Madame Rachmaninoff interposed gently and said:

"Serge, you are impolite. You give Mr. McCormack no chance to answer." Her husband paused suddenly, then went on: "I apologize to you, John. My wife is right. I shall listen to you. But whatever you say, I repeat that you are absolutely wrong."

New York bound, I was pleased to find that the next bedroom to mine had as its occupant Carl Friedberg, the pianist. It was Thanksgiving Day, and Friedberg and I ate our turkey together in the dining car, with much musical talk as an obbligato. He had just been playing in Detroit and Milwaukee.

I mentioned my admiration for Friedberg's performance of the Brahms B flat concerto in New York a couple of weeks ago, and dwelt on several phases which I have heard from no one but him in that composition. He explained that he had not only been a pupil of Clara Schumann (intimate friend of Brahms) but also had received personal hearing and hints from the composer. We agreed that of all the classical masters, Brahms is the most modern.

"Tell me," said Friedberg unexpectedly, "what is the 'grand manner' in piano playing? You critics use the expression frequently, but I am always puzzled exactly as to what you mean."

I gave my definition but it did not convince Friedberg. "If your idea is correct," he answered, "then the 'grand manner' is by no means a thing of the past. To my mind, a number of present day pianists possess it. At the moment I think of Gieseking and Horowitz, to mention only two. Certainly Horowitz has the 'grand manner' when he does his prodigious version of Stravinsky's Petrouchka. They tell me that Joseffy had the 'grand manner' in remarkable degree. I am sorry that I never had the chance to hear him. Schnabel, too, certainly is a striking exponent of what you call the 'grand manner' . . . Incidentally, I admire him greatly as a composer. It is amazing how he evolved in his creations from the conservative style to the most pronounced modernism. His four string quartets are tremendously interesting and artistically effective works. At least one of them—preferably the fourth—should be played in New York during Schnabel's present American visit."

Another anecdotal nugget, a wartime story, came from Friedberg in connection with his visit to London, en route to New York, in the autumn of 1914. Friedberg, an American citizen, was looking up a friend in an outlying London street and gazed at house after house, endeavoring to find the right one. Two women followed him doggedly and finally he heard one of them say: "He's acting peculiarly. He's a German spy. I'm going to notify the police," and the pair hurried away. Friedberg turned a corner, and seeing a volunteer military constable in uniform, he requested his protection. "I am not a German spy," explained Friedberg, "but I fear that I might get into trouble on account of those two women, and be subjected to lengthy examination, which would delay my sailing for America." "That's all right, I'll see that no harm comes to you. I'll put you in a cab, and tell the driver to hurry you to your hotel. You're Carl Friedberg, the pianist, aren't you?"

"Yes, I am," was the reply, "but how do you happen to know me?" "Oh, I've heard you play often and I knew you at once. I am Sir Edward Elgar."

* * *

Tom O'Grady is the steward on the Twentieth Century dining car where Carl Friedberg and I had our turkey. When we spoke of John McCormack, Mr. O'Grady, passing our table, stopped and said: "Pardon me, gentlemen, but I couldn't help overhearing what you said. I agree with you. McCormack is a great artist. What diction, musicianship, heart, and soul. I never miss one of his concerts or radio recitals when I am in town. We have a colored cook in this car, who is a serious vocal student. He adores McCormack as much as I do. Not long ago Robert Hague and his wife, Mary Lewis, were on our train. They had a drawing room and I took the cook there to sing for them. Miss Lewis praised his talent. Mr. Hague gave me a dog, which I took home. The dog died soon after. When I wrote Mr. Hague about it he replied: 'I'm sending you another dog, and I guess I had better send a caretaker with it.'"

* * *

The following letter will interest piano devotees:

Hastings-on-Hudson, N. Y.
November 26, 1933.

Dear Variations:

You asked me yesterday afternoon at Ruth Slenczynski's recital how I would compare her playing with that of Josef Hofmann when he was a child. There certainly has been no such pianistic child prodigy sensation in New York since Hofmann's triumphs of forty-six years ago. He, too, revealed uncanny technical and interpretative powers. Musically, he was more mature than Ruth is, but I never heard him compass at that time any feat of virtuosity equal to her phenomenal playing of her last two encores yesterday—Weber's Perpetuum Mobile and Rondo Brillante. It is a pity those two pieces were not on her program for they displayed her extraordinary pianistic attainments in a much more brilliant light than did any of her printed numbers.

Moreover, Hofmann was four years older than Ruth is. It was generally supposed that he was only seven, and he was so tiny and "cute" that one could readily believe it, but in reality he was twelve years old. Hofmann appeared here in 1887, and he was born in 1875. Four years make a vast difference in a child's development. I recall, among other works, Hofmann's exquisite playing of a Mozart concerto with a small orchestra, and, to my knowledge, at least one of the members of that orchestra is still living in New York—Gustave Saenger, who was at that time a professional violinist.

The power with which little Ruth thundered out her basses, the clarity of her melodic outlines, her unfailing memory, and above all, the energy and temperament she displayed throughout that long and taxing program, baffle description. How can we account for such amazing precocious development? There must be some explanation and it certainly is not merely a biological one. During the intermission Mr. Roy, the Hindoo, who has written such interesting articles on the music of India, said to me: "She is the reincarnation of Chopin or Liszt." I believe, however, that she unconsciously draws on the immortal soul powers that are latent in all of us, but that remain undeveloped except in the rarest instances.

As you know, I am writing a book on genius, and nearly half a century of research has convinced me that the real secret of the phenomenon is to be found in man's spiritual nature. Most great geniuses have drawn on it unconsciously, but a few supreme ones were conscious of the process, especially in the creative realm, and these men are our guide posts. Mozart, when asked what his processes were like when composing, said: *"Es geht bei mir zu wie in einem schoenen starken Traume."* Here we have another sign-post,—the dream! That is the constructive dream, for there are various kinds of dreams, a nightmare for instance, being a destructive one. Our own Longfellow was aware of this great principle for he writes in the Tales of the Wayside Inn:

> "The inspiration, the delight,
> The gleam, the glory, the swift flight
> Of thoughts so sudden that they seem
> The revelations of a dream."

I often discussed this subject with Max Bruch who was an intimate friend of mine for many years, and he once said to me: *"Mir sind die schoensten Melodien im Traume eingefallen."* He told me that the themes of his G minor violin concerto came to him in this way. The secret lies in the fact that the soul powers are more alert when the conscious mind is asleep. The great difficulty, however, is to bring the ideas thus received above the threshold of consciousness and to retain them, for constructive dreams have a tendency to fade away quickly.

Milton was well aware of this precious secret and he was conscious of drawing on a higher power, for in Paradise Lost he writes:

> "My Celestial Patroness who deigns
> Her nightly visitations unimplored,
> And dictates to me slumbering,
> Or inspires my unpremeditated verse."

Brahms also, with whom I discussed the subject in 1896, declared that inspiration was a spiritual, and not an intellectual, process

All the illuminating experiences of these great men throw light on the eight-year-old Ruth Slenczynski and help us to understand her transcendental powers for this spiritual force can aid an executant as well as a creative genius In fact I am convinced that it will work when properly invoked, along any line of human endeavor. We have not only the testimony and works of the great geniuses quoted above, but we have Biblical authority for this belief. "There is a spirit in man, and the inspiration of the Almighty giveth him understanding." (Job 32:8) I have very urgent reasons for believing that Paganini and Liszt both had such spiritual illumination and that it was this that enabled them so to outdistance all others in their respective fields.

No doubt in some later age man will learn how to tap consciously this great hidden reservoir of spiritual power that lies deeply buried in every human being, and that will mean a great new step in advance in the evolution of the human race. In this sordid and materialistic age the appearance of such a musical phenomenon as Ruth Slenczynski is most fortunate and timely because it leads our thoughts to higher things.

Very sincerely yours,
ARTHUR M. ABELL.

* * *

The official publicity matter of the Philharmonic Orchestra speaks of "Der Fledermaus." No mention, however, was made of "Das Walküre."

* * *

Then there is the Literary Digest quotation from a Nevada City (Cal.) newspaper advertisement: "For Sale—One practically new Antonius Stradivarius cremonensus violin."

* * *

"Stokowski the Engineer," is the caption of an article in the New York World-Telegram of December 2. The writer says that the Philadelphia conductor has an obsession for radio mechanism, and whenever musicians try to engage in tonal talk with him, he inquires abstractly: "What is the relation of frequencies to intensity?"

* * *

What causes a recital run on certain piano pieces at certain times? This season in New York the preference seems to lean toward Schumann's Fantasia, and Bach's Chromatic Fantasy and Fugue.

* * *

A young Californian, Harry Partch, is inventor of a piano which has 325 keys and permits the usual twelve tones of the scale to be graded into thirty-nine intervals. Why so modest?

My friend Estelle Liebling threw a farewell tea for Jean Tennyson and spouse, Dr. Dreyfus last week just before they left for the sun (?) of the Riviera. There were cocktails present and I sampled so many in the pantry that when I peeked through the door I was unable to identify most of the guests. I did spy Otto Kahn twice, however, talking with Peter Tschaikowsky, Yvonne D'Arle, Ludwig van Beethoven, Daniel Frohman, Wolfgang Mozart, Colette D'Arville and Johann Sebastian Bach.

* * *

Wouldn't you be excited if Mary Lewis favored you with a daily call, professionally speaking? Bill Thorner is just that, and frightfully bucked because she is working so hard.

* * *

Fitzhugh Haensel is still worrying about his waist-line. He really needn't, you know, for it is barely distinguishable.

* * *

Merely suggestions, my hearties. Take them for what they are worth. To really help the N. R. A., if you know what I mean, and still the voices of the big bad politicians (both sides, you understand. I play no favorites) I hereby beg Gabrilowitsch to wear lower collars; Schnabel to play fewer Beethoven sonatas; L. L. cut down on cigarettes; Jeritza abridge her chess playing; Judson smoke shorter cigars; Charley Wagner cut out a few wisecracks; Grace Moore stop talking about husbandly love; Sig Spaeth play music the way it really is written; Walter Damrosch forget he ever had a father; Ruth Slenczynski stop asking riddles; Harriet Cohen temper her publicity.

* * *

Without mentioning names, I must tell you what a nice, indignant young singer said to a friend of mine. The songbird was irate because gratitude well-earned had not been expressed by a compatriot. "The idea! Wouldn't you think that she'd show some appreciation? Why, I'm as much responsible for her career as America is for being discovered by Bonaparte!"

* * *

Gladys Axman and Bill Taylor served cocktails for a ribald throng last Sunday. There was even a dog, Michel, as one of the guests. Though refusing the drinks, he wagged delightfully over the hors d'œuvres.

* * *

I hear that Madeleine Keltie is all of a flutter because she is being engaged for so many operatic ventures. And why not? If that charming young lady had not stayed in Europe last year, she'd have had the flutters several months ago. At any rate, she's got 'em now. Three cheers.

* * *

Hurrah, hurray, lift your glasses and sing. Nicholas Farley gave a recital on December 7 and his programs carried this announcement: "Celebrate Repeal With Farley. Refreshments available during the intermission." It doesn't say whether the drinks were on the house, but if they were, no audience should call for encores after the first half of the concert. It would be a sacrilege.

* * *

Who was the girl I saw you with at the Lexington Grill, Nino Martini? I have always admired mink coats, too.

* * *

I list to the whispering breeze the other day which told me that there are ructions at the Hippodrome. Wafted on the sweet zephyr were the words "Salinaggi severs connections there on December 14." There are several high musical gentlemen of this tall city offering sealed bids for the job.

* * *

That nice old egg, Siegfried Kahn, gave a Venison Dinner for fifty of his friends on November 26 at the Harmonie Club. And my, what riotous laughter rent the air. I was the photographer for the occasion and the pictures I got are swell. Little Sig Spaeth and wee Horace Johnson with Walter Golde as the daddy, did a sketch; Olin Downes made a gustatory speech; Ernest Hutcheson waxed serious; Walter Damrosch seconded him; Wallace Cox sang a drinking song quaffing long and deep, and everybody else told stories. Leonard, the wag, was toastmaster—and his witticisms popped out one after the other nicely browned and red hot. Ah, well, even the great must gambol occasionally. Just nice big boys.

* * *

Have you ever heard the story about Rosa Ponselle and the ice? It seems Rosa was about to sing with the Met. in Cleveland and when she arrived at the theatre she complained of the heat on the stage. She was told that the auditorium had a cooling system and it would be turned on in time to lower the temperature for the evening performance. Just before Rosa was to come back to the theatre, the stage manager went out and bought eighty-five cents worth of ice which he put in a big bucket in the centre of the stage. As soon as Rosa came in she was shown the bucket of ice and the stage manager said: "You see, now it is cool here." "That's fine," Rosa replied. "Yes, it's nice and cool now."

* * *

Grace Moore and her hubby have settled nice and cozily in Hollywood. They live a life of laughter and love in Heifetz' Beverly Hills domicile. Bliss incarnate, eh what?

* * *

When the Wagnerian season opens at the Met. I hope Bodanzky won't throw stones at any Altglass Althouse.

Foreign News in Brief

Wagner, First of the Nazis

BERLIN.—The German Government is preparing special legislation to prolong for an additional thirty years the copyright on Wagner's operas. Normally the copyright, already prolonged by a German post-war act, expires this year, and with it the last of the Wagnerian restrictions in this respect.

Hitler's friendship with Frau Winifred Wagner is well-known, but the *Führer's* admiration for the composer is also said to go very deep. To most historians Wagner is politically considered a Republican, having fought for constitutional democracy behind the Dresden barricades, but Hitler notwithstanding this, is said to have called him "the first of the Nazis." R. P.

Ricci Gives Havana Recitals

HAVANA, CUBA.—On November 21 and 24 Ruggiero Ricci, young violinist, was presented by the Sociedad Pro-Arte Musical in two magnificent recitals. Ricci possesses exquisite correctness and perfect schooling, and at thirteen years of age he executes and expresses as a man.

Pupils of the society's elocution class broadcast a comedy of the modern Spanish theatre through the Cuban telephone station. They were highly praised. S.

"Rehearsal for the Christmas Carol Club tonight at eight in the Sunday School, Otto. Now be sure to come."

I SEE THAT

Jewel Bethany Hughes (Mrs. Edwin Hughes) will be a guest of Mrs. Franklin D. Roosevelt at a dinner at the White House on December 9. Mr. and Mrs. Hughes were invited last May by Mrs. Roosevelt to give the first of the White House musicales under the present administration.

* * *

The next broadcast of Eddy Brown, violinist, over WOR takes place on December 12 and features compositions of Mozart, including the D major concerto for viola, violin and orchestra and a menuet for violin and piano.

* * *

Grete Stueckgold, soprano of the Metropolitan Opera, is to make her début as soloist with the Chicago Symphony Orchestra on December 14 and 15.

* * *

Guiomar Novaes gave a recital in Scranton, Pa., on the local Community Concerts Course, November 17.

* * *

Alfredo Squeo gave a violin recital at the Westchester (N. Y.) Woman's Club on November 26.

* * *

Samuel Shankman, pianist, fulfilled a return engagement when he played for the Shakespeare Festival at St. Nicholas Auditorium, New York, on November 25.

* * *

Frances Hall and Rudolph Gruen, broadcasting their regular Sunday program of two-piano music from WEAF, will be heard tomorrow (December 10) in Si oiseau j'etais (Henselt), Rondo (Chopin) and Ritmo (Infante).

* * *

Elsa Leon and her company of artists will broadcast A Persian Garden over WINS on December 10.

* * *

Harry Cumpson, pianist, was assisting artist with the Brosa String Quartet and Aaron Gorodner, clarinetist, in Roy Harris' concerto for this combination at the New School for Social Research, New York, on December 5.

* * *

Boris Levenson's new Elégie Russe for violin is soon to be published, as well as his new secular choruses. Two orchestral works by Mr. Levenson played under Willem Van Hoogstraten at the Stadium concerts last summer, were performed under the latter by the Portland (Ore.) Symphony Orchestra on November 26.

* * *

The Lawson YMCA Glee Club under the direction of Frank Bennett, Chicago, sang The Lord's Prayer in musical setting by Josephine Forsyth on the Thanksgiving program broadcast over Station WGN, November 28.

* * *

Reginald Craig, baritone, winner of the Atwater Kent prize two years ago, with Elmer Zoller at the piano, gave a recital for the Women's Graduate Club, Columbia University, New York, on November 24, singing a program of four groups by classic and modern composers.

* * *

Aimee M. Hunt presented fourteen young pianists at the Y. M. C. A. Little Theatre, New York, on November 22. Anna Williams, coloratura soprano, assisted.

* * *

Rollo F. Maitland offered an organ recital under the auspices of the American Guild of Organists at St. George's Church, New York, on November 27, playing works scheduled for the 1934 Guild examinations. Dr. Heinroth, president of the National Association of Organists, gave a lecture and organ recital at City College, New York, on December 4.

* * *

Olive Bond sang the rôle of Micaela in Carmen with the San Carlo Opera Company in Buffalo, N. Y., on December 6; she is to sing in Rigoletto at a later date.

OBITUARY

Mrs. Leopold Godowsky Dies Suddenly

The sad news comes to the Musical Courier at press hour, that Mrs. Frieda Godowsky, wife of the eminent pianist-composer, passed away suddenly last Monday, December 4, at their home in the Hotel Ansonia, New York.

Mrs. Godowsky had been in ill health for several years, and constantly under the care of doctors in Europe. She returned to America only a few months ago with her husband.

Of genial disposition and lively personality, the deceased was noted as a hostess and both here and in Europe the Godowsky home was famous for its hospitality and as a salon which attracted all the distinguished artists.

Married when they were quite young, Mr. and Mrs. Godowsky had practically never been apart since then, and went together to all the distant countries visited by the pianist on his tours and vacations.

The deeply bereaved husband is joined in his sorrow by legions of friends of the Godowsky family.

Mrs. Godowsky is survived also by three children, Mrs. David Saperton, Dagmar Godowsky, and Leopold Godowsky, Jr.

Funeral services were held on December 6 at the West End Chapel, New York City. Mischa Elman and Josef Hofmann played several beautiful numbers and Leonard Liebling delivered a eulogy. L. L.

Richard Henry Warren

SOUTH CHATHAM, MASS.—Richard Henry Warren, who filled the post of organist of All Soul's Church in New York when he was only sixteen and who since had served as organist for St. Bartholomew's and the Church of the Ascension, New York, died at his home here on December 3. Mr. Warren was the composer of many church services and anthems, as well as four operettas and the opera Phyllis. One of his cantatas was Ticonderoga, and he also wrote several orchestra pieces. As conductor he directed a choral society founded by the elder J. P. Morgan at the Church of the Ascension and from 1886 to 1907 was conductor of the Church Choral Society of New York. Under his direction the society gave the American premiere of Horatio Parker's Hora Novissima, which was composed for and dedicated to the organization. Among other works which he introduced to America were Liszt's Thirteenth Psalm and Dvorak's Requiem Mass. Mr. Warren led popular orchestral concerts at the St. Nicholas Garden in New York for five weeks during the summer of 1910 and had been guest conductor of the New York Philharmonic and the Philadelphia orchestra.

Mr. Warren was a native of Albany, N. Y. His father was George William Warren, professor of music at Columbia University. In Europe he studied with Charles Marie Widor and was guest organist in many prominent cathedrals and churches.

Mr. Warren's wife, the former Helen Corbin Hurd, died before him. He is survived by two brothers. S. A.

Mrs. Myra Drake Moore

Mrs. Myra Drake Moore, widow of Stuart H. Moore, magazine publisher of New York, and mother of Douglas Stuart Moore, associate professor of music at Columbia University, died on December 1 at her winter home in Pasadena, Cal. She was seventy-seven. Mrs. Moore, a native of Portland, Me., had been the editor of her husband's publication, The Ladies' World. Besides Prof. Moore, she leaves two other sons, Eliot Drake Moore, president of the Moore Press, and Arthur S. Moore, secretary of the International Magazine Company, and a daughter, Mrs. Ransome G. Miller of Cleveland, O.

Edward J. Biedermann

FREEPORT, N. Y.—Edward J. Biedermann, organist and composer, died here on November 26 at the home of his son. Mr. Biedermann, who was eighty-four, was a native of Milwaukee, Wis. At the age of ten he went to Germany to study piano, organ and theory. In 1864 he returned to America. He served as organist in several Roman Catholic churches in New York City and elsewhere, among them Old St. Mary's Church in Grand Street and St. Francis de Sales Church. His compositions included many choral services for the Catholic Church, as well as secular music. He retired as an organist in 1918 because of failing sight. F.

Austin G. Hughes

CAMDEN, N. J.—Austin G. Hughes, one of the tenors of the Metropolitan Opera twenty years ago, died on November 30 at his home here. Mr. Hughes was forty-nine. During his career he had appeared with Caruso, Martinelli, Geraldine Farrar and other Metropolitan singers, and he had made many recordings for phonograph companies. Since retiring a few years ago he had been giving vocal lessons. His mother, Mrs. Mary W. Hughes, survives him. R. P.

Orchestral Odds and Ends

(Continued from page 6)

played the viola to his heart's delight. Later in life his hearing became impaired to such an extent that he could no longer play, but even this great loss could not dampen his ardor or destroy his love for and devotion to the cause of music. Scarcely a day went by that he did not attend the rehearsals and his blessed Irish wit and good humor enabled him to laugh at incidents connected with his loss of hearing as though it were all part and parcel of the amusing job of living.

THE WELL-TEMPERED KLAVI-CORDA

We have all heard the arguments of musicians concerning the previous experience of orchestra conductors as instrumentalists, some claiming that stringed instrument players were more fitted than others for conductorship. The debut in New York of Jose Iturbi as conductor of the Philharmonic this summer, brings a *ritornello da Capo* to another pianist, Ossip Gabrilowitsch, who still presides over orchestra and keyboard, and recalls again the early days of reorganization, which he took in hand, of the Detroit Orchestra. His examination of the players brought to trial a self-confident cellist who, after arriving half an hour late for the scheduled examinations, excused his tardiness together with the grimy condition of his hands as due to the fact that he was in the midst of building his garage. After playing the first movement of a concerto, rather haphazardly, the cellist asked, "Do you want me to play the rest of it?" Mr. Gabrilowitsch replied, "No, thank you. I thing you had better go back and finish building your garage."

The first rehearsals were also of interest in more than the interpretation of music. The library of the orchestra, inherited from a defunct Western symphonic body, had many markings contrary to the musical ideas of the new conductor, and the musicians remember, with amusement, a little ritual of the first rehearsals which sounded something like this:

Mr. Gabrilowitsch addressing the strings:
"Have you a *ritenuto* there?"
Answer: "Yes."
Mr. G.: "Take it out."
Mr. Gabrilowitsch addressing the woodwinds:
"Have you a *ritenuto* there?"
Answer: "No."
Mr. G.: "Put it in."
Mr. Gabrilowitsch addressing the basses:
"Have you a *ritenuto* there?"
Answer: "Yes."
Mr. G.: "Take it out."
Mr. Gabrilowitsch addressing the brass section:
"Have you a *ritenuto* there?"
Answer: "No."
Mr. G.: "Put it in."
And so forth, *ad infinitum*. . . . .

After a few years the pride of possession which went with the ownership of an orchestra caused these Mid-Westerners to become so symphonically sophisticated that they indulged themselves in a series of guest conductors.

A memorable visit was that of a European conductor, who, during the four days allotted to him for rehearsals of the program, took three of these days to rehearse Liszt's Les Preludes. The last day he devoted to the symphony, the Pastorale of Beethoven, and finally Strauss' Till Eulenspiegel. At the end of the fourth bar something displeased him. He stopped, exclaiming, "Why, gentlemen have you never played this composition? But this is terrible! This is a piece which should be in the repertoire of every first class orchestra! My goodness, this is terrible!—Well, well, let us start over again." Arriving at the same bar, something again was not to his liking. He stopped once more, saying, "Oh, gentlemen, I see you have never played this piece; really, this is too bad because it is a beautiful piece, every orchestra should play this piece; it is one of the most wonderful pieces ever written for orchestra. It is too bad that you do not know this piece.—So! well, we start over." For the third time the fatal bar was reached. Again something displeased him. "Oh, no! gentlemen! gentlemen! this is terrible! What am I going to do? And with the concert tonight! And you don't seem to know this piece! It is really a disgrace that you have never played this piece!—"

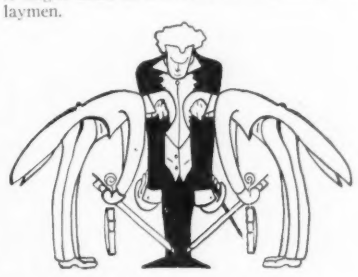
TILTING AT WINDMILLS

This tilting at windmills continued until finally the concertmaster took the objector aside and explained that the orchestra had not only played the composition many times with their own conductor and assistant conductor, but also with half a dozen other guest conductors and last, but not least, under the direction of the composer, Richard Strauss, in person.

This for a moment silenced the visiting conductor but not for long. As he mounted the podium after the lunch intermission, he began again, saying, "Well, gentlemen, I have been told that you have played this piece and that you have played it under the composer's direction, but that means nothing, for always Strauss consulted me as to his conducting of his works."

L'ENVOIE.

When it comes to symphony orchestras, one looks always to the financial saviours who are the true conservers of such organizations. Their untiring efforts, which they give so whole-heartedly, bring to mind the work of Mrs. Elizabeth Sprague Coolidge, who, on one of her European trips, when she gave her time and strength, as well as her money support, to concerts in Rome, Venice, Milan, Brussels, Paris and Oxford, England. Finally, at the end of the tour, when asked if she was not exhausted, she replied that she was not a bit tired but that she would have to stop to take care of her maid who had collapsed. This is typical of the indefatigable enthusiasm which keeps music the living art which it is. What we would do without this altruistic spirit, in these difficult times, is something difficult to contemplate. A story about the patrons and patronesses of music should make heartening reading and could be recommended as a remedy to defeat the depression whenever it might arise in the souls of musicians and laymen.



Musicales

Matzenauer, Crooks and La Forge in Brooklyn

The Enjoyment of Music lecture-recital course which Olin Downes is giving at the Brooklyn (N. Y.) Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences, had as soloists on November 26 Margaret Matzenauer, contralto, and Richard Crooks, tenor, with Frank La Forge at the piano.

Classic and Romantic Songs was the title of the program, and Mr. Downes' talk was illustrated by Mme. Matzenauer singing, in the former category, Monteverde, Gluck and Scarlatti numbers, and, for the romantic, Schumann's cycle, Woman's Life and Love; Mr. Crooks' offerings were the Schubert cycle, The Maid of the Mill, and three Brahms songs.

The two song cycles, which are too rarely heard, received interpretations of distinction and vocal richness. Mme. Matzenauer's opulent tones and artistic integrity had an ideal setting in the music she sang. Mr. Crooks revealed his familiar qualities and refinement of style. The piano background supplied by Mr. La Forge partook of his accustomed keyboard mastery. The instrumental portion of the cycles is, of course, supplemental to the vocal line rather than its mere support, and Mr. La Forge matched a fine piano performance with the voice element. S.

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Hall Johnson Choir Heard with Olin Downes

The second Sunday afternoon lecture-recital, December 3, on The Enjoyment of Music, conducted by Olin Downes, music critic of the New York Times for the department of music of the Brooklyn Institute of Arts and Sciences at the Brooklyn (N. Y.) Academy of Music, had as its subject Folk Songs of the American Negro, with the Hall Johnson Choir illustrating Mr. Downes' talk.

The singers presented a representative cross section of their repertoire of spirituals, work and "blues" songs, which included Go Down Moses, Deep River, Swing Low, Sweet Chariot, Joshua Fit de Battle ob Jericho, Balm in Gilead, Nobody Knows de Trouble I See, I've Been 'Buked, Leanin' on de Lord, Mule on de Mount, Dis Ole Hammer Killed John Henry, Water-Boy, St. James Infirmary Blues, St. Louis Blues (sung twice), as well as Certainly Lord and Little Black Train which were given as encores.

Hall Johnson's choir was in rare communicative vein and sang with spontaneity and verve. While holding to musical standards and good taste, this group nevertheless steers clear of set interpretations and sings with refreshing individuality. Hall Johnson inspired the ensemble with his dynamic vigor. M. S.

* * *

Suzanne Kenyon in Costume Recital

Suzanne Kenyon, soprano, gave the last in a series of three costume recitals in a studio on Morton Street, New York, November 25, assisted at the piano by Kathryn Browne. After an introductory piano solo (Scherzo in E minor by Mendelssohn), Miss Kenyon presented a group of songs relating to Sylvia, including Schubert's familiar Who Is Sylvia? This was followed by some Bavarian folk songs, with accompaniments in the modern style of composition which rather detracted from the simplicity of the airs; then a group of Japanese works, ending with several Negro songs, including several spirituals as encores. The concert was interesting entertainment both musically and in its picturesque setting. The costumes were beautiful and Miss Kenyon's voice was well modulated, true to pitch and particularly musical in the middle register. A discriminating audience registered its approval. G. F. B.

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N. Y. Matinee Musicale Opens Season

The New York Matinee Musicale (Rosalie Heller Klein, founder-president) opened its season on December 3 with an all-Brahms program at the Hotel Astor, New York. The participants were Alma Beck, contralto, Foster Miller, baritone, Irma Aivano, pianist, a quintet made up of Mary Louise Gale, Rocco Giglio, Antonio Lombardo and Marian Morehouse, with Thomas Jacob Hughes, piano, and a vocal quartet, Irva M. Morris, soprano, Robertina Robertson, contralto, Hunter Sawyer, tenor ,and Richard E. Parks, baritone. Minabel Hunt was at the piano for the vocal soloists and Berthe Van den Berg for the quartet.

This concert, which was a deferred observance of the Brahms Centenary, drew an applauding capacity audience. The instrumental ensemble gave a well-unified performance of the first movement of the quintet for piano and strings, op. 94 in F minor, and the vocal group an interesting presentation of the Zigeunerlieder. Miss Beck has a voice of generous volume displayed to advantage in the Brahms idiom. Mr. Miller's powerful tones and the poetry of his utterance won him voluminous plaudits. Miss Aivano bowed to vigorous hand-clapping for her interpretation of two waltzes and the Intermezzo, op. 118. All the soloists were encored. M. L. S.

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Concert at New York School of Vocal Art

A recent musicale at the New York School of Vocal Art, New York, presented a varied program which was opened by a mixed quartet made up of Ruth Mather, soprano (a pupil of Luella Melius and an Atwater Kent prize-winner), Shirley Sinclair, mezzo-soprano (student of Oscar Seagle), Donald Rouse, tenor, and Roland Lash, bass. They sang an old English number with excellent style. They were followed by Anton Bangs in two Russian numbers. He is a Lithuanian bass, with a mellow and pleasing voice. Miss Mather, who has a voice of charm and a flair for effective expression, sang an operatic aria and an old English song. Thomas Thomas, young Welsh baritone, also an Atwater Kent prize-winner, gave the Eri tu Aria from The Masked Ball and two ballads. Miss Sinclair displayed her mezzo gifts in an aria from Carmen. The concluding numbers were a duet by Miss Mather and Mr. Thomas and another appearance by the quartet. S.

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Dixon and Winetzkaja Present Program

An interesting all-Russian program was thoroughly enjoyed on December 3, at Aeolian Hall, New York, by a large and responsive audience. The two artists sharing honors were Frederic Dixon, pianist, and Maria Winetzkaja, mezzo-soprano.

Mr. Dixon opened the program with the following: preludes, op. 23 No. 6, E flat, op. 32, No. 12, G sharp minor, op. 23, No. 2, B. flat, Rachmaninoff, and Islamey (Fantasie Orientale) Balakireff. His final contribution was the op. 18 concerto in C minor by Rachmaninoff, with orchestral accompaniment arranged for second piano and organ. Those assisting Mr. Dixon in this were Mrs. Frederic Dixon at the second piano and William Hamilton at the organ.

Mr. Dixon's playing was on a high plane of artistry. His work is too well-known in and around New York to need detailed comment. At this time he scored with his listeners through technical soundness, rhythmic precision, fine singing tone and musicianship.

Mme. Winetzkaja revealed anew a beautiful voice in songs by Rachmaninoff, Glinka, Rimsky-Korsakoff and Moussorgsky. The artists' combined talents proved an attractive entertainment, the response of those present testifying to this. J. V.

Stockholm Opera Season Opens Brilliantly with Don Carlos

Nils Grevillius Conducts—Järnefelt and Piatigorsky in Symphony Concert—Marian Anderson Scores

STOCKHOLM.—The Stockholm Royal Opera opened its season with Verdi's Don Carlos, conducted by Nils Grevillius and stage-managed by Harald Andrée. Mr. Grevillius also provided charming ballet music by utilizing excerpts from various other Verdi scores.

The opera was given a beautiful performance and secured an outstanding success for the Royal Opera management. This was largely due to Joel Berglund as the King, who acted excellently throughout and sang the monologue in the third act in masterly fashion, and to Einar Larsson as Posa. But Einar Beyron in the title rôle was the greatest success of the evening. He sang brilliantly and his acting was remarkable for its intellectuality. Britta Herzberg, the leading soprano of the Opera, was the Queen and Gertrud Pälsson-Wettergren took the rôle of Eboli.

The ballet, under the guidance of Julian Algo, was excellent and Mr. Grevillius' conducting merited decided praise.

The feature of our symphony season thus far, directed by Court Conductor Armas Järnefelt, was the appearance of Gregor Piatigorsky, Russian cellist, as soloist. He played two concerti, namely Haydn's D major and Saint-Saëns' A minor. There is only one opinion here about Piatigorsky and that is conveyed by the word "wonderful." Mr. Järnefelt at the same concert presented Roussel's fourth symphany for the first time. The concert was a success for both soloist and orchestra.

MARIAN ANDERSON SINGS SPIRITUALS

Marian Anderson, Swedish-American singer, has appeared here with great success. Her fourth and last concert comprised works by Bizet, Purcell, Schubert, Sibelius and lastly some Negro spirituals, in which she earned her most enthusiastic response. The audience was not satisfied until she had added six songs by way of encore. Miss Anderson was in excellent voice.

RICHARD TAUBER'S PIANISSIMO

Richard Tauber, German tenor, drew a full house for his recital. He began with several songs by Schubert and Schumann, then sang such things as Du bist mein ganzes Herz and several other Lehár compositions. Tauber's voice was especially agreeable in *pianissimo* passages. Needless to say, he brought down the house.

BOALT-BOUVENG.

Rhea Massicotte and Charles King in Hartford, Conn.

Rhea Massicotte, dramatic soprano, and Charles King, pianist, gave a joint program on November 24 in the Colonial Room of the Bushnell Memorial, Hartford, Conn. Miss Massicotte's numbers were by Bononcini, Scarlatti, Mascagni, Schumann, Brahms, Strauss, Duparc, de Severac, Vuillermoz, Fourdrain, Kursteiner, Kramer, Rasbach, and a song by Mr. King, French Cradle Song. The pianist offered music by Debussy, Walter Niemann, Scriabin, Loeilly-Godowsky, Gluck-Friedman, Weber, Cyril Scott, Moriz Rosenthal and Liszt. The two were heard in the same program the preceding night at Laurelton Hall, Milford, Conn.

Ruth Slenczynski on Air

Ruth Slenczynski, eight-year-old pianist, who recently has been heard in New York recitals, appeared on December 7 as guest of Rudy Vallee on the Fleischmann Hour over Station WEAF.

Eminent Choral Organizations Delight in Chicago Concerts

Don Cossacks, Hall Johnson Choir and Vienna Saengerknaben Among Fêted Visitors—De Lamarter Conducts Chicago Symphony Orchestra in Absence of Dr. Stock—Rudolph Reuter Applauded in Recital

CHICAGO.—The Don Cossack Russian Male Chorus was heard by a very large audience at Orchestra Hall on November 26. This unique organization deserves its popularity, as it is by all odds one of the best male choruses to be heard anywhere nowadays. As ever, the program was varied and was sung with such beauty of tone as to call forth only superlatives. The volume of tone this chorus gave forth was sufficient to thrill the public to the highest enthusiasm. The concert was well managed by the Lemay-Vermett Concert Service.

HALL JOHNSON NEGRO CHOIR

An audience that should have been much larger than it was, heard the Hall Johnson Negro Choir on the same afternoon at the Studebaker Theatre. This choir has previously performed here, but perhaps never to such advantage. Practice makes for perfection and the men and women of the choir have been so well trained by their conductor, Hall Johnson, that today they sing folk songs and secular numbers as well as Negro spirituals in a manner truly unrivalled. Throughout the course of the afternoon many of the printed numbers had to be repeated, and the chorus also had to respond to the demands of the public by adding extra selections.

WILL BLAILOCK IN RECITAL

Will Blailock, baritone, gave his annual recital at the Illinois Theatre on November 26. He had billed a program of uncommon interest, in which he disclosed anew his rich baritone to best advantage. Mr. Blailock is a serious student and annually progress is noticeable in his singing. He phrases well, and clearly enunciates the text, be it English, German, French or Italian. His listeners loudly expressed the pleasure they derived from his singing.

VIENNA BOYS CHOIR AT SINAI TEMPLE

The program for the second concert in the new series at Sinai Temple on November 26 brought the Vienna Boys Choir. Whether in Viennese classic operas or in excerpts from liturgical or folk music, these young gifted choristers invariably charm. The superb ensemble sang their concerted numbers with a delightful skill which aroused the highest enthusiasm.

RUDOLPH REUTER AT KIMBALL HALL

Gamma chapter of Phi Beta Fraternity presented Rudolph Reuter at Kimball Hall on November 27. The recital was attended by an assemblage that practically filled the hall to capacity, and in which were numbered many of Chicago's prominent musicians. Reuter's popularity here has long been established and he annually gives many recitals in this community and elsewhere, winning on every occasion the enthusiasm of his listeners and the praise of the critics.

At the recital under review we heard Reuter solely in his second group, which was made up of Brahms' intermezzi Nos. 2 and 7, the *scherzo* from Schubert's sonata in B flat and the rondo from Weber's sonata in C. In each selection Reuter disclosed his mastery. A technician *par excellence*, he is also an artist of the first order. His readings were clean-cut and the piano "sang" under his fleet and aristocratic digits. To hear this pianist play is a treat even for those whose duty it is to listen to concerts throughout the year.

DELAMARTER CONDUCTS SYMPHONY CONCERT

Eric DeLamarter, associate conductor of the Chicago Symphony Orchestra, directed again in the absence of Conductor Stock, who took a brief vacation and returned to his desk for the regular concerts of November 30 and December 1.

We have often stated that the work of an associate conductor is not easy. A position of this kind with an ensemble of the standing of the Chicago Symphony Orchestra requires a conductor of the first order, a musician well versed in the symphonic literature of every period, and a man who commands the respect of the public. The Orchestral Association long ago realized that it possessed such a one in DeLamarter. When he is called upon to take the baton at the eleventh hour while "his chief" is away, he does it in a manner entirely to their satisfaction and to that of the habitués of these concerts.

This concert included the well-liked Scriabin symphony in C minor, which impresses more favorably after each new hearing. DeLamarter and his men gave it a masterly reading. Turina's Sinfonia Sevillana bubbles with the gay Spanish spirit and was so beautifully performed as to win the complete approval of the listeners. Joseph Vito, the orchestra's harpist, was the soloist. He made a fine impression in the Introduction and Allegro by Ravel. Mr. Vito is the fourth member of the orchestra to appear so far this season as soloist with the orchestra and, like his colleagues, he found the audience most demonstrative.

CHICAGO COUNCIL OF TEACHERS OF SINGING MEETS

At the regular monthly meeting of the Chicago Council of Teachers of Singing, at the Great Northern Hotel, November 21, the reports of the various committees were read—a code of ethics for the profession was discussed and plans for the year formulated.

CENTRAL Y. M. C. A. MUSICAL ORGANIZATIONS HEARD

The three musical organizations of the Central Y. M. C. A. College have recently been heard in concerts—the Y. M. C. A. Hotel Chorus, directed by Jacques Homier, on November 19; the Central Y. M. C. A. College Student Symphony Orchestra, under the direction of Raymond Allyn Smith, on November 26, and the Polish Male Chorus (Stanley Skubikowski, conductor) on December 3. A series of faculty recitals completes the musical program for the season.

BEETHOVEN TRIO AT UNIVERSITY

The Beethoven Trio (M. Jennette Loudon, pianist and founder) played at the University of Chicago chapel on November 26 before a large audience.

SYMPHONY CONCERT BRINGS NEW CARPENTER OPUS

Frederick Stock returned from his short vacation and conducted the Thanksgiving concerts of November 30 and December 1. The soloist was Joseph Szigeti and there was a new composition by John Alden Carpenter. The program began with Beethoven's eighth symphony; at its conclusion the acclaim of the public expressed better than words the reaction of the *cognoscenti* for the composition as well as for the masterly manner in which it was played by Stock and his men.

Carpenter's Sea Drift is a tone poem that strengthens the reputation of this American composer, who found his inspiration in the sea poems of Walt Whitman. This American composer generally tells his story briefly. In this instance, however, he develops his theme at some length; this is the only criticism that can be set down in analyzing the novelty. Carpenter, nevertheless, always writes music that is interesting and pleasurable to hear.

To dances from the suite From Foreign Lands by Moszkowzki—depicting Italy and Hungary—joyously closed a program that bubbled from beginning to end with gayety and tonal beauty.

Szigeti, who made his fifth solo appearance with the Chicago Symphony on this occasion, won added laurels in Corelli's La Folia and Mozart's violin concerto in D. This Hungarian master of the bow has been fêted here so often in the past that a lengthy review of his impeccable work seems unnecessary. The American public, judging from his reception here, finds him one of the most eloquent and exact interpreters of the violin literature. His tone is exquisite, his technic flawless and his interpretations well nigh perfect. His unbounded success was well deserved.

JOHN SAMPLE STUDIO NOTES

Doris Gieselman, soprano, appeared in recital in St. Charles, Mo., during the early part of November.

Edwin Myers, bass, is teaching in Covington, Ky., where he is also connected with Station WCKY.

Myrtle Boyles, soprano, was soloist at a special vesper service when the Euclud Avenue Church of Oak Park presented Maunder's Song of Thanksgiving on November 26.

Diane Quellair, soprano, was presented over Station WLS on November 28.

Arch Cannon, tenor, for many years identified with the musical life of Chicago, is at present teaching a private class in Denver, Colo.

Margaret Libbe, soprano, is appearing each Saturday morning over Station WGN in a program of favorite songs.

Esther Metz, soprano of Louisville, Ky., was soloist in the Armistice memorial service on November 11, and was presented in concert at the Wednesday Morning Musicale Series of the Louisville Woman's Club on November 15. Miss Metz is also heard each Saturday in one of the programs of Station WHAS.

HANNA BUTLER SINGS AT CLUB

Hanna Butler gave a song recital before the Kenwood Business Men's Club on November 23, scoring heavily in an unhackneyed program.

AMERICAN CONSERVATORY NOTES

Piano students of Edward Collins and voice students of Theodore Harrison shared the American Conservatory program of December 3, at Conservatory Hall. Miriam Ulrich, Alice Landgraf, Dorothy Coski, Ethel Evensen and Eileen Bowman were the pianists who showed the telling results of the efficient training received under Mr. Collins' expert guidance. Miss Ulrich's performance of Beethoven's thirty-two variations in C minor and Liszt's F minor Etude and eighth rhapsody was outstanding. The vocalists who gave good account of themselves were Pearl Shomshor, Herman Larson, Robert Speaker, Elizabeth Pitsch and Maryum Horn.

Leo Heim, student of Allen Spencer, is appearing in a piano recital at Evansville College, Evansville, Ind., on December 15.

Mary Francis Averill, soprano, student of Charles La Berge and Louise K. Willhour, gave a program of songs and dramatic sketches in costume at the Windemere Hotel, on December 3. Edna Hoydar was the accompanist.

Sigma Alpha Phi, musical sorority, presented its members in a concert at Temple Solom Center, November 26.

Rose Fischer and Clari Thomashoff, sopranos and students of the Conservatory, appeared on the international costume program held recently at the Allerton House.

Samuel Thaviu, violinist, student of Mischa Mischakoff, of the American Conservatory faculty, was presented in recital at MacMurray College, Jacksonville, Ill., on November 20. Jacob Hannemann assisted at the piano.

Dramatic Art students of Louise K. Willhour were heard in a program of readings and one-act plays on November 23 in the studio Theater.

Gail Martin Haake, director of the Oxford piano course, is giving three informal talks in her studio at the American Conservatory on December 2, 9 and 16 on Musical Form, Harmonic Analysis and Sight Reading.

Elizabeth Wilkin, contralto, former student of Karleton Hackett, now engaged as head of the singing department at La Grange College, Ga., presented her students and the Glee Club of which she is director in an unusual international costume recital on November 28.

Robert Speaker, baritone from the Theodore Harrison studio, is singing in the quartet at the Second Presbyterian Church. Walter Murrays, tenor, also a pupil of Mr. Harrison, offered a group of songs before the Woman's Club of Robbins, Ill., on October 24.

Alpha Delta Mu sorority, composed of members of the dramatic art classes of Esther Sachs, held a musical-tea in the Studio Theater on November 6.

Frances Cave and Jeannette Andronowicz, students of Fern Weaver, and Ruth Jane Van Horne, Constance Shay and Irene Malik, pupils of Pearl Appel, appeared in the Lyon and Healy children's recital series on November 4.

Pianists from the studio of Heniot Levy and violinists of Herbert Butler were heard in recital at Conservatory Hall on November 12.

RENÉ DEVRIES.

Chicago Opera Plans

(*Continued from page* 5)

names of the board members will also appear in these columns in the near future.

That Chicago will respond to the new company is predicted, as we are assured of opera on a scale similar to that of yore, with

PAUL LONGONE,

promoter and general director of the Chicago Grand Opera Company. (Photo by Baccarini & Porta, Milan.)

the lone difference that the deficit, if there is any, will be kept to small proportions. An attempt will be made to show that opera, though generally not a profitable venture, can be produced without incurring losses such as were known at the Civic Opera in years gone by. This is the more likely as Mr. Woodruff is a skilled financier, having been the president of the Bank of the Republic. Mr. Lytton also understands business (he is vice-president of the Hub) and is himself an active member of the Business Men's Orchestra. Mr. Longone is also a musician, besides being an astute business man. Messrs. Papi and Van Grove realize, it is said, that rehearsals are very costly and know how to present opera without calling many rehearsals. Désiré Défrère, who will be the stage manager, is an expert in his field, as are Harry W. Beatty, the technical director, and Mr. Ray, the business manager.

A benefit masked ball will be given on December 29 at the opera house. This will be one of the big events of the present season and as the price of admission will be $10, the receipts are expected to amount to over $20,000. The Chicago Civic Opera House will be the only one in the world to boast of a "night club." After each performance, as the public leaves the house a jazz band will announce the opening of the "club." There will be numerous entertainment attractions and one can secure whatever one may wish to eat and drink, the club closing its doors only when the last visitor has departed.

CADMAN'S
"DARK DANCERS"
a Distinct Hit

"Mr. Cadman's Mardi Gras composition which was played first in California at the Hollywood Bowl on August 8, was received with the utmost enthusiasm by last night's audience. The composer was at the piano. . . . Without borrowing outright from any Creole or Negro themes, Dark Dancers of Mardi Gras proves most effective in reflecting the grotesque, fantastic and exuberant spirit of the New Orleans Carnival."—*Herald Tribune, Nov. 10, 1933.*

"Cadman's Dark Dancers of Mardi Gras proved to be a melodious and purposeful score, cleverly characterized, and orchestrated with skill and appropriate exotic hues. In tune, atmosphere, and rhythm, Cadman suggests resourcefully the colorful racial blend and carnevalesque spirit that animated the Mardi Gras festivities in New Orleans"—*Leonard Liebling, New York American, Nov. 10, 1933.*

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Music Notes From Coast to Coast

FORT WORTH, TEX.—Before one of the largest audiences ever to hear a Fort Worth Symphony-Orchestra concert, this organization inaugurated its ninth season on November 10 in a Liszt-Wagner program under the direction of Brooks Morris, the founder of the orchestra.

The program, put together with a bid for public favor rather than public instruction, included the Rienzi and Tannhäuser overtures, Les Preludes and the Liszt A major piano concerto, played by Marousia Mueller. Miss Mueller, a pupil of Alexander Siloti, performed for the first time on any stage Siloti's revision of both solo part and orchestration of this brilliant work, a change sanctioned by the composer. Her playing was impressive for outstanding technical clarity and for a fine sense of proportion and climax. She was rewarded with tumultuous applause. She is playing the concerto with the Houston Symphony Orchestra under the direction of Frank St. Leger at its December concert.

The Russian Symphonic Choir opened the Civic Music Association course with a typical list of liturgical, concert and folk material. There is the wonted skill in ensemble, dynamic gamut, tonal colorings and projection of mood and style, but on this occasion the standard of intonation hardly equalled that of former appearances of the group.

The Pro Arte String Quartet, consisting of Marius Thor, George Orum, E. Clyde Whitlock and Samuel Ziegler, gave the first program of its second season at the Woman's Club. The Haydn D major quartet and Beethoven's piano quartet, op. 16, were played with the scholarly collaboration in the latter of Marian Douglas Martin. Helen Fouts Cahoon, accompanied by Adeline Boyd, sang a Constanza aria from Mozart's Die Entführung aus dem Serail. E. C. W.

NEW ORLEANS, LA.—An outstanding event in musical experience here formally ushered in the season. This was the first performance of the Don Cossack Russian Male Chorus whose ability to give veritable symphonic versions of the various religious anthems and folk-songs which comprised the program, astounded as well as held entranced the music-lovers who crowded the Municipal Auditorium. The chorus was conducted by Serge Jaroff.

Local musical activities have been greatly accelerated within the past few weeks, and many clubs, circles, and schools of music have resumed their periodic recitals. Prominent among these has been the New Orleans Music Club which entered upon its second year with a study club meeting conducted by Walter Goldstein, piano and theory instructor at Newcomb School of Music, who gave a talk on Schönberg and Co.—Fashions, illustrated at the piano by Clara del Marmol and Eda Flotte-Ricau. Following closely upon this was the first monthly miscellaneous recital, which presented Dorothy Broach, soprano, Eugie Tebault, pianist, G. Campbell Cooksey, baritone, and that delightfully whimsical Alice in Wonderland song cycle, sung by Eola Berry Henderson, Winifred S. Jenkins, Charles McMurray and G. Campbell Cooksey, with Mary V. Molony at the piano. A second study club program was given under the leadership of Lucille Owens, and the second monthly concert presented Inez Becknell, pianist, Aubrey Oswald, baritone, James Catherine Rule, soprano, Albert Kirst, Jr., violinist, with Eugie Tebault, Cora Sadler and Ernesto Gargano acting as accompanists. O. M. L.

OKLAHOMA CITY, OKLA.—The Don Cossack Russian Male Chorus, with Serge Jaroff directing, gave a concert at the Shrine last Wednesday evening—the second of the All-Star Concert Series—and were acclaimed by both music-lovers and laymen.

The Oklahoma College for Women, at Chickasha, has an interesting program of events scheduled. The first was given last week by E. Robert Schmitz, pianist, followed by a similar recital at the State University in Norman.

A packed auditorium of 1,800 greeted the Hall Johnson Negro Choir at the A. & M. College in Stillwater.

Prof. R. H. Richards, director of glee clubs at the State University, is planning a series of concerts.

Clark E. Snell, voice teacher and choir director, recently organized an *a cappella* chorus, composed of twenty-four of his students of college age and called The Clark Snell Studio Singers. They are to give a program at the Hotel Biltmore on December 15 and after the holidays, will sing several engagements over the state.

Mme. Van Lindsay gave a studio tea presenting several of her artist students in groups of songs.

Carlo Edwards, assistant conductor of the Metropolitan Opera, continues to improve in a local hospital. Many messages from all sections of the country have come to him. F. P. H.

OMAHA, NEB.—The regular organists of the Joslyn Memorial, Mrs. Zabriskie, Miss Leaf and Mr. Bush, have officiated at the most recent musical events held in that edifice, and in addition, the following soloists: Laura Combs, of Sioux City, Ia., and Arly Rose Jackson, sopranos; Henry G. Cox, violinist; Hugh T. Rangeler, baritone from Fremont, Neb., and the University of Nebraska String Quartet, from Lincoln, members of which are Emanuel Wishnow, Dorothy Holcomb, J. Lee Hemingway and Bettie Zabriskie. Earnest Harrison, pianist, also of Lincoln, collaborated with the above quartet in a performance of the Brahms F minor quintet.

An ambitious and worthwhile enterprise was the recent performance of the opera Faust by the combined musical forces of the South High School, under the general direction of Mabel Shipherd. The soloists were supplied by a group known as the Festival Opera Co., of Chicago, and consisted of Edwin Kemp in the name part, Lucie Weston as Marguerite, Kathryn Browne in the rôle of Martha, Kai de Vermond as Mephisto and William Phillips as Valentine, James Douglas conducted. J. P. D.

SAN ANTONIO, TEX.—Moissaye Boguslawski, pianist, was presented by the Tuesday Musical Club (Mrs. Eli Hertzberg, president) as the first artist in the series of musical teas given each year by this organization. Mrs. Paul Rochs is chairman and Mrs. Ed. Stevens, vice-chairman, of this important department. Mr. Boguslawski possesses a clean-cut technic, a singing *legato* and a scientillating tone. He was recalled several times after each group and at the close, granted a number of encores. Before he left the stage he paid tribute to Mrs. Hertzberg for her indefatigable work for music and her splendid leadership.

Elizabeth Cunningham (Mrs. McKenzie J. Sullivan) has resumed her series of lecture teas which occur every other week during the season At the close of the lecture series on voice she will talk on opera in its various phases.

John M. Steinfeldt, composer and teacher, was awarded first prize for his composition, Pensamientos (an interpretation of Mexican rhythm) in the Texas folk music contest conducted by the Texas Federation of Women's Clubs. He was invited to Austin, Tex., to play the composition.

The San Antonio Music Teachers Association (Meta Hertwig, president) held the first open meeting of the season when William E. Jones, director of the department of music, College of Industrial Arts, Denton, Tex., was the guest of honor and the speaker of the evening. He lectured on Nature and Appeal of Music and Interpretative Studies in American Song. Members assisting him were Mary Stuart Edwards, soprano, John M. Steinfeldt, pianist, Joseph Burger, baritone, and Barbara Holmgreen, mezzo-soprano.

Edgar B. Davis, patron of the arts, was the guest of honor at a meeting of the Musical Round Table of the Woman's Club. He spoke on music and the kindred arts and stressed the importance of the development and promotion of young talent. Mrs. Eli Hertzberg spoke on Oratorio, emphasizing its importance to musical development. As illustration, Mrs. W. T. Thrift, soprano, sang O Thou Who Tellest Good Tidings, from The Messiah (Handel) with Mrs. Henry Gazley at the piano; Berry Kroeger, pianist, played Lento (Cyril Scott) and The First Tone Picture (Grieg).

Mary S. Terrell, recently of Boston, was in charge of a program on Animate Nature following the regular business meeting of the Tuesday Musical Club. She gave an interesting talk, illustrated with compositions. The participants were Mrs. Alexander McCollister, Dorothy Bell Newton and Ruth Herbst MacDonald, pianists; Irma Goeth and Jean Rapaport, violinists; Mrs. Paul Rochs, soprano. Mrs. McCollister and Mrs. Edward T. Harker were the accompanists. S. W.

VANCOUVER, B. C.—The second in a series of Sunday afternoon concerts given by the Vancouver Symphony Orchestra (Allard de Ridder, conductor) took place in the Strand Theatre on November 5. The orchestra gave evidence of marked improvement in coherence and polish, at all times sensitive to the dynamic control of Mr. de Ridder. The program consisted of the Haydn symphony in B flat major, the Egmont (Beethoven) and Fingal's Cave (Mendelssohn) overtures, Largo (Handel), the waltz-intermezzo from Wolf-Ferrari's opera The Jewels of the Madonna, concluding with the Tschaikowsky 1812 Overture. The orchestra was augmented in the finale of this by the addition of the Kitsilano Boys' Band. The soloists on this ocasion were Arthur Gramm, Harold Hogue, Cardo Smalley and Charles E. Shaw, who played the Vivaldi concerto for four violins, a part of the orchestra supplying the string accompaniment.

The North Shore Philharmonic Club gave an excellent program on November 8 in the Horticultural Hall, North Vancouver.

Marcel Dupré, French organist, entertained a capacity audience in St. Andrew's-Wesley Church with a rich and well-balanced program.

The artists appearing on the program of the Woman's Musical Club on November 8—Louise Stirk, soprano; Sanford Addison, baritone; Ursula Malkin and Maxwell King, pianists; Mildred Johnson, cellist—featured the works of Hugo Wolf, Brahms, Chopin, Verdi, Rossini and Grieg. The club program for November 15 sponsored Holroyd Paull's String Orchestra, assisted by James Richardson, violinist, and Barbara Custance, pianist. In conjunction with the orchestra, Betty Talbott and Marguerite Stewart gave a creditable performance of the Vivaldi-Nachez concerto in A minor. The students' section of the Woman's Musical Club was in charge of the program for November 22.

Under the auspices of the Kiwanis Club, the Vancouver Symphony Orchestra, with Allard de Ridder conducting, provided a musical program at the luncheon of all the local service clubs in the Hotel Vancouver on November 23. A. A. F.

VICTORIA, B. C.—The outstanding musical event of November was the visit of the Vancouver Symphony Orchestra (Allard de Ridder, conductor) with Jan Cherniavsky, Russian pianist, as soloist. The concert opened with the overture to The Merry Wives of Windsor, Nicolai, followed by the César Franck symphony in D minor, and the intermezzo from The Jewels of the Madonna Wolf-Ferrari. The soloist was heard in the Schumann concerto in A minor, op. 54.

The monthly evening recital of the Musical Art Society, convened by Violet Wilson under the heading, The Art of French-Canada, featured the works of French-Canadian composers. The instrumentalists of the evening, Dorothy Morton Gough and Miriam Beals, pianists, and Kathleen Bancroft, violinist, played compositions by Letondal, Lavalie, Tanguay, Renaud and Hector Gratton. Marguerite Rickard, soprano, offered three songs arranged from the old folk tunes by Arthur Somervell. Two traditional melodies, arranged by Vuillermoz and Gagnon, were delivered by Harry Davis, baritone. A male quartet was heard in four Chansons Populaire.

The Metropolitan United Church Choir, under the leadership of Frank Tupman, presented The Wedding Feast and The Death of Minnehaha from the cantata Hiawatha by Coleridge-Taylor, in the church auditorium on November 10. The work was ably performed, the choir being assisted by soloists—Dorothy Parsons, soprano; Nelson Hicks, tenor; Dr. Harry Johns, baritone. A string orchestra, with Edward Parsons at the organ, provided adequate accompaniment.

Brahms and Elgar were the composers chosen for the Wednesday afternoon recital of the Musical Art Society at the Shrine Auditorium. A paper on each of the composers was read, Mrs. Archie Wills speaking on the life and works of Brahms, while Edward Parsons spoke on Elgar. Illustrating the compositions of Brahms Mrs. Norman Smyth sang the Serenade and Lullaby, Frank Spooner, tenor, the Love Song, and Elsie Friend, pianist, played the Rhapsody in B minor. Edgar's Where Corals Lie and Pleading were pleasingly sung by Mrs. Smyth.

Works of French and American composers were interpreted at the recital of the Junior Musical Art Society, the paper on French composers being read by Betty Sledge. The Warncliff Trio were the guest artists at the November meeting of the Intermediate Musical Art Society, appearing on the program with several members of the Society. Mrs. W. A. Jameson, president of the Senior Club, delivered an address to the members of the Juvenile Musical Arts Society on Armistice Day. The address was followed by an interesting program. A. A. F.

Fiedler and Boston Sinfonietta Tour Pennsylvania and Virginia

One of the most ingenious ways of spreading the gospel of good music was the recent bus tour of Pennsylvania and Virginia by Arthur Fiedler, Boston conductor, and his Boston Sinfonietta, made up of members of the Boston Symphony Orchestra.

The trip was in most essentials a repetition of a journey first undertaken by Mr. Fiedler and his men last fall. The chartered bus left Boston on September 19 for thirteen concerts within a period of two weeks at various college and university towns in the two states. For the most part, the places at which concerts were given had favorably received these musicians last fall, but some of the engagements were new. In Pennsylvania they included a college (Geneva), a university (Bucknell), and six state teachers' colleges. In Virginia there were concerts at Hampton Institute, Hollins, Sweet Briar, and Randolph Macon and a state teachers' college.

"Wherever we had played last season," said Mr. Fiedler in a recent interview, "we faced larger audiences, and greater anticipation prevailed than at our first appearance. I found the audiences particularly attentive to the brief explanations of the programs, illustrated by the various instruments. For most of these people our programs had an interest and a freshness missed by the more sophisticated listeners of the large cities."

Wide Repertoire Presented

Some idea of the programs may be obtained from the repertoire which included, in part, a Haydn D major symphony, Mozart G minor, Schubert Unfinished, Wagner's Siegfried Idyll, a suite by Corelli, Holst's Saint Paul Suite, and music by Granados and Falla. At Hampton Institute, where Dr. Charles Cameron White is head of the music department, some of his music was played.

Mr. Fiedler said, "We conducted concerts every day during the trip with one exception—a Sunday—when the company visited the battlefield at Gettysburg. The trip could have lasted much longer, but for the necessity of having the men back for the opening rehearsal of the Boston Symphony Orchestra. As it was, the men had to abandon the bus at Lynchburg and take the train, in order to be back in time." M. S.

West-Central Westminster Choir Directors Guild Formed

At a luncheon held in Rochester, N. Y., on November 11, the West-Central Westminster Choir Directors Guild was organized. Prof. G. A. Lehman was chosen as the president for the coming year, Lucille Christman, secretary, and Harold Hedgepeth, treasurer.

Other directors present were John T. Clough, First Baptist Church, Syracuse; Frederich Allen, Third Baptist Church, Syracuse; Margaret Sailor, Furmen St. Methodist Church; Paul Oncley, First Presbyterian Church, Hornell; Cecil Lapo, First Baptist Church, Trumansburg; Prof. W. F. Bairns, Houghton College; Clarence Bilhorn, Greece Baptist Church, Rochester; Norma Beall, Emmanuel Lutheran Church, Rochester, and Harold Hedgepeth, Methodist Church, Clifton Springs.

Preceding the organization of the Guild, the Rev. W. S. K. Yeaple, pastor of the Lake Avenue Baptist Church, Rochester, addressed the group. The luncheon preceded the first annual Fall Festival of the Westminster Choirs in West-Central New York which was held at Lake Avenue Baptist Church, Rochester, the same afternoon. Dr. John Finley Williamson, founder and president of the Westminster Choir School, now located at Princeton, N. J., and conductor of the Westminster Choir, conducted the festival. The singers were members of church choirs directed by graduates and former students of the Westminster Choir School.

Deering's Programs Over NBC

Henri Deering's weekly broadcasts over NBC continue to present interesting programs; on December 4 he played the Schumann Romance and Mendelssohn Variations Serieuses; on December 11, Bach's Allemande from Fifth French Suite, Bourrée from Sixth French Suite, and a Bach-Liszt organ prelude and fugue in A minor; December 18, Chopin's Berceuse and ballade in F minor, and Schumann's Warum; December 25, a Bizet-Rachmaninoff Menuet, Liszt Liebestraum and Gardiner's Noël. These programs are played over WJZ at 10:30 p.m.

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Phonograph Discs Restore Classic Music and an Old Joke

Sir Hamilton Harty Records His Arrangement of Handel's Water Music—José Iturbi Makes Disc Début with Mozart Sonata—Bach Organ Piece Duplicated—Stravinsky's Sawdust Humor—Vocal Discs by Crooks, Vallin, Tauber and Lehmann

By RICHARD GILBERT

Recent designers of disc releases have been unusually favorable to music of pre-Beethovenian epochs. The advantages of these recordings, and the extreme adaptability of this music to wax, have been pointed out before. In the early days of electrical recording, the microphones were kept busy engraving the more familiar items of the concert and operatic repertoires: the more ponderous scorings and, at the same time, the more recalcitrant to phonographic reduction. Now, as microphones and recording and reproducing apparatus improve, the attenuated and limpid instrumental music of Bach's and Mozart's times secure frequent attention. The suites, sonatas, concerti and symphonies by Bach, Haydn, Handel, Vivaldi, Mozart and others have benefitted by the recent mechanical progress as well as by the fact that the catalogues now teem with a preponderance of later music.

Handel Fragments Restored

A series of discs providing some obscure passages from Handel works and six numbers arranged by Sir Hamilton Harty of the Water Music suite, emanate from English Columbia. The former contain marches from Scipio, Joseph, Occasional Oratorio, Hercules, Judas Maccabeus, and Alceste, and minuets from Water Music and Fireworks Music, and Samson. These are played by what is known as the British Light Orchestra, conducted by S. S. Moore (English Columbia Nos. DB1212/13/14). The Harty discs appear on the local Columbia list for December (Nos. 68146D and 68147D).

Everyone knows the story of this music and how Handel came to compose it with hopes of reconciling King George I and thereby regaining royal favor. And how it was played during a procession of barges on the Thames to the monarch's extreme delectation. This elaborate serenade of more than twenty movements is represented by only six here: allegro; air; bourree; hornpipe; andante; and allegro decise. Sir Hamilton's arrangement does not alter the music's delightful archaic flavor; while the various instruments, especially the winds, evidently have been rescored to fit modern articulation, it does not seem likely that the orchestra has been greatly augmented.

The Water Music is indeed fit for a king. The composer's proud eloquence makes its imprint throughout the movements. The genial *air* moves with fluid stateliness and placid sublimity, with the horns recording exceptionally well at its conclusion. The perky, quick movements, characteristic of Handel's robust, assertive *esprit*, are a joy for the ears—the *hornpipe* and introductory *allegro* fairly sparkle with good nature. The instrumentalists of the London Philharmonic engender a succulent tone, round and polished, and detail is thrown off with piquance and alacrity. Harty seems the right man for this music. In conclusion, the recording is splendid; dynamic buoyancy is never lost, and the resonant depth of perspective is not the least of the set's many enchantments.

Bach's most famous organ piece, the Toccata and Fugue in D minor, has been attempted several times by various recording organists. The present performance by Edouard Mignan on the organ of St. Nicholas des Champs, Paris, does not attain the effectiveness of Alfred Sittard's Polydor recording (No. 95159), a 1928 engravure. In fact, M. Mignan's reproduction is so choked with reverberations that it is practically impossible to assay the quality of his interpretation. The disc (Columbia 68145D) is not recommended.

Iturbi Joins Recording Artists

Of the pianists prominent in the public eye for the past decade, José Iturbi was probably the only one left to make a phonograph début. His choice of music is not a pretentious one, nor is it given pretentious performance. The pretty little Mozart sonata in A major—beloved (?) of practicing boys and girls the world over—receives, at this late date, what is possibly its first complete recording—although the Turkish March has been done upon numerous odd disc sides. Iturbi's playing is about the last word in refined articulation, extreme clarity and simple interpretative elucidation. His clear, bright tone and elegant phrasing achieve pure Mozart playing. Young piano pupils will stand agape at the ease of this effortless yet completely realized reading. And a great many teachers, too. Victor Nos. 11593 and 11594 provide a gem in recorded piano music.

An Old Joke for Twelve Fingers

We had forgotten that the French Odéon catalogue contained Stravinsky's orchestral dressing up of an old attempt at humor until the present Columbia re-pressing arrived. This disc presents Gabriel Pierné and the Colonne Orchestra, playing *Suite No. 2 pour petite orchestra*—four pieces (Marche, Valse, Polka and Galop) originally written (1915) for piano two hands plus two fingers, if you please. This genesis of a three-hand literature, together with another later set (Cinq pièces facile—piano duet with easy right hand) afforded Stravinsky with material for two suites for chamber orchestra (1926).

There are some who will deny these pieces musical value of any sort, and with them we might be tempted to agree. But nowhere else in music will one encounter such fundamentally raw, crude, coarse-fibred and clumsy comedy. Erik Satie's blubbering and snickering Gargantua, which he pictures in the third of Trois petites pièces montées (a polka immediately suggesting comparison with Stravinsky's *saltimbanquerie*) features, among other things that include a rattle, a certain amount of whimsy. Stravinsky does not choose to play the caricaturist—his drawings belong to the grosser aspects of the comic strip, a twentieth century development. In this respect his contribution is unique and not altogether unworthy of a peculiar niche in the bare alcove of musical slapstick. The brief pieces are deftly performed with metronomic stiffness, quite in keeping, and, considering 1930 recording, airily reproduced (No. G-68141D).

Recent Vocal Discs

Probably with an eye to the holiday trade, Victor releases two records which Richard Crooks recently made in England: Nazareth; The Rosary (No. 1634) and The Star of Bethlehem; The Holy City (No. 7854). This splendid tenor gets the most out of each well-known selection. These discs, however, may be calculated to appeal chiefly to an audience other than Crooks' Metropolitan Opera one. The accompaniments are extremely well balanced.

There may be some who will dislike Ninon Vallin's record of Schubert and Schumann Lieder because with this Gallic soprano, Wohin? becomes La Bas, and Au Loin translates Afar. For us, Mme. Vallin could sing many things in Swahili without impairing either the poetry or the music. Possessed with intelligence and musicianship, this sterling soprano projects her interpretations with communicable insight and vocal skill (Columbia No. G-408M).

The chamber orchestra which accompanies Lotte Lehmann in Sandmännchen, and Der Schmied (Brahms) and Grüss (Mendelssohn) may not be preferable to the usual piano, yet there is no gainsaying the quality of this singer's diction and the loveliness of her intimate conceptions (Columbia No. G4087M). . . . On a larger canvas Mme. Lehmann paints the Wie nahte mir die Schlummer aria from Der Freischütz. The accompaniment here is in its proper place (Columbia No. G-9060M).

Richard Tauber's usual felicities are clearly apparent in his singing of Im Herbst, by Franz (a song composer too infrequently represented on discs) and Uber Nacht, by Hugo Wolf. The accompaniment is orchestral (Columbia No. G-4081M).

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New York Concerts

(Continued from page 13)

The concert was opened with Mr. Herrmann's arrangement of an overture for the Masque of Comus by Dr. Thomas Arne—music marked by the sprightly verve and broad melodic charm of this gentle English composer. The work is also scored with delightful contrasts of instrumental timbres. Haydn's symphony in E flat major (subtitled "The Philosopher"), distinguished for its early use of the English horn, was another rarity, not having been heard in America previously. A composition somewhat low-keyed in its instrumentation (no higher wood-winds are employed), its dignified pages exhaled a sober charm.

More sensational matter was vouchsafed in the American première of Milhaud's ballet music, La Création du Monde, a pioneer in the artistic employment of jazz, which dates from 1923. The scenario portrays the creation in terms of primitive Negro folklore. In this work the jazz elements which the composer picked up in his visit to North America in 1922 are employed in distinguished fashion to attain a lyricism of moving sort, particularly in the concluding episodes of the score. The performance did not quite attain to the full stature of the music.

Harriet Cohen appeared after the intermission to play the piano part in Vaughan Williams' Charterhouse Suite and Arnold Bax' Saga Fragment, both for piano and small orchestra, which were heard for the first time in this country. The pianist's vital personality at once galvanized the ensemble, with the result that both Williams' simple, delightful suite based on old English folk tunes and Bax' turbulent and subtly poetic and chromatically rich music, were superbly effective. Her performance was a genuine triumph for its lucidity, force and impeccable phrasing, and she had prolonged applause and recalls at the close. A somewhat negligible interlude was the first American hearing of a suite of ballet music for Gogol's play, The Inspector General, by Michael Gnessin—a score in the folk manner, being recognizably Hebraic in inspiration, though the subject matter is more or less superficial music of the ballroom.

The extremely clever instrumentation of Mr. Bennett's brilliant variations were the main (though a distinguished) feature of an amusing parodistic composition. Certainly his technical equipment is a superb one, though it is regrettable to find him wasting it on negligible material. Both the conductor and orchestra won warm plaudits throughout the evening. The group shows promise of becoming a leader in its field.

Other Concerts

Carol Margot, soprano, Waldorf-Astoria, Tuesday Evening Musicale, November 28.

Jacob Feuerring, pianist, Town Hall, November 29, evening.

Eleanor Whittley, soprano, and Logan Fitts, tenor, Barbizon, December 3, afternoon.

Ernst Hoffmann, Native American Conductor of Breslau Opera

Ernst Hoffmann, conductor at the Municipal Opera (Stadttheater) in Breslau, is probably the only native-born American holding a first conductor's position at a large German opera house. Last year he conducted Si j'étais roi by Adam, Carmen, Aida, Walküre, Tiefland, Tosca, Rienzi, The Flying Dutchman and other works. This season he has been conducting a première every week, and sometimes two in a week.

Mr. Hoffmann also conducts concerts and radio programs in which American works are included. He has given McKinley's Masquerade in Breslau, and, with the Berlin Philharmonic Orchestra, Fliver Ten Million (Converse), The Pleasure Dome of Kubla Khan (Griffes) and Oriental Suite (Woodin). He has also conducted orchestral concerts in Posen, Vienna and Munich.

This October Mr. Hoffmann presented two long-forgotten melodramas of Goethe's time: Ariadne auf Naxos, with music by Georg Benda (1775) and Proserpina, with music by Carl Eberwein (1776).

A Gluck evening was given recently in the Schlossmuseum, Breslau, under Mr. Hoffmann, the works presented being Der betrogene Kadi and Die Maienkönigin. A Haydn evening was also given at the Schloss. At the Municipal Opera, Puccini's Turandot has been presented for the first time under Mr. Hoffmann's direction.

Current Activities of Mrs. Guy Bush

Mrs. Guy Bush is giving a series of six lectures on the Appreciation of Music at the Westlake School, Los Angeles. The course began on November 8 and continues weekly. The individual titles of the lectures are Different Kinds of Music, Evolution of the Orchestra, The Orchestral Concert, The Piano Recital, The Opera and The Oratorio. In the second of these Mrs. Bush had the assistance of Mrs. Walter Wessels, violinist, Theodoris Wessels, cellist, and Harold Lewis, flutist.

Grace Coffman Brew, soprano, and Mrs. Bush gave a program at the Ambassador Hotel on November 26, featuring Mrs. Bush's compositions, and also were heard before the California Art Club the following week. The two presented a program for the Town and Gown Club on November 25 and for the Friday Morning Club three days later.

Mrs. Bush's song, When to Her Lute Corinna Sings, won the second prize in the Manuscript Club contest in Los Angeles, and her flute solo, Reverie, also was awarded second prize in the solo for instruments contest. The two compositions were given in public on November 23. Eusebio Concialdi, recently presented in recital by the Ebell Club of Los Angeles, sang Mrs. Bush's Reflection and I Shall Be Near to You.

CONSERVATORIES and SCHOOLS

School for Advancement in Music Student-Faculty Recital

Uncommon talent was revealed by students of the School for Advancement in Music (Mr. and Mrs. Winfield Abell, directors) at Aeolian Hall on November 28. Katrina Munn disclosed a wide range of dynamics, a good touch and intelligent musical understanding in the first movement of Mendelssohn's concerto in G minor and the ballet from Debussy's Petite Suite. Dorothy Blumberg showed promise in Bach Prelude in G minor, a Brahms rhapsody and the Rachmaninoff arrangement of Rimsky-Korsakoff's Bumble Bee. Minni Balzer played the first movement of Schumann's concerto and the Tausig-Schubert Military March with the assurance of a veteran. Of the vocalists Malcomb Langford, baritone, gave much pleasure in Mr. Abell's Night and Mitchell's Lost in London Town; Albin Werner, tenor, interpreted Schumann's Du bist wie eine Blume and Coleridge-Taylor's Onaway, Awake Beloved, with considerable feeling, though somewhat unsure of the lyrics.

Other pupils heard in concerted numbers were Claire Cornell, Enid Tubbs, Theodora Foth, Eileen Gorman, Willette Ockendon, Catherine Bates, Ida Gitlin, Edward Gorman and Martin Perne—all singers.

The faculty, Edwin Ideler, Helen Rozek, Mary Hill, Margaret Christy, Harriet Joyce and Ralph Douglas, furnished satisfactory accompaniments and ensemble numbers. The large audience present applauded with sincere enthusiasm. J. O.

Mannes School Christmas Program

In place of the annual Christmas performances of La Nativité at the David Mannes Music School, New York, the senior orchestra under Mr. Mannes will give a holiday program with Giorgio Ricci, ten-year-old cellist, brother of the violinist Ruggiero Ricci, as one of the soloists, on December 19. Other soloists are Clotilde Mirabella, soprano, and Gwendolen Hale, contralto. The program includes the Corelli "Christmas" concerto grosso, Emanuel Moór Barcarolle, Volkmann serenade for cello and orchestra, Bach aria Komm' Süsser Tod, César Franck duet, La Vièrge à la Crèche, and the Bach Brandenburg Concerto No. 3. After the holidays the orchestra's regular conductor, Paul Stassévitch, will resume rehearsals.

Vera Nette Gives Musicale

Rudolf Larsen, violinist, was guest artist, assisted by pupils of Vera Nette, at a musicale and reception which Miss Nette gave. Mary Malcohmson, soprano, Richard Kehn and Hubert Baxter, tenors, were the students heard. The accompanists were Harry Corey and William Jackson.

Miltonella Beardsley Entertains

Radiana Pazmor, contralto, and Olcott Vail, composer and violinist, were featured at the last studio musicale of Miltonella Beardsley, at her Steinway Hall salon. Both artists have apeared in concert and recital from coast to coast.

Hippodrome Opera Forces Give Repetitions of Popular Works

Eight Standard Lyric Dramas Make Up Week's Repertoire

The performances by the Chicago Opera Company at the Hippodrome, New York, during the week beginning November 28, brought no additions to the repertoire. The eight standard works sung during this period were Barber of Seville, La Gioconda, Aida (Thanksgiving matinee), Madam Butterfly, Faust, Rigoletto, Il Trovatore and Carmen.

Barber of Seville

After a cautious start, the seven personages of The Barber of Seville rollicked through the evening with evident enjoyment. Claudio Frigerio as the Barber was a vivid personality, a fetching figure, and his aria in Act I was delivered with fine tones. Lawrence Power's impersonation of the Count was notably successful, with resonant high A's and grace of execution in the two serenades. Leta May interpolated the Arditi Kiss Waltz in the Lesson Scene. Alice Haeseler (Berta), Pamfilo Testamala (Bartolo), Nino Ruisi (Basilio), Costante Sorvino (Fiorello) and Luigi Molle (Officer), completed the list of singing actors. Miguel Sandoval conducted.

La Gioconda

A smooth performance of La Gioconda was given Thanksgiving Eve to an appreciative audience. The cast included Anna Leskaya, Dorothy Bacon, Bruna Castagna and Franco Tafuro in the principal rôles.

Aside from the artistic singing of Miss Castagna and Mr. Tafuro, the other interesting point of the performance was a new ballet ensemble, which infused the Dance of the Hours with fresh vigor.

Aida

Aida drew a large audience to the Hippodrome on Thanksgiving afternoon with Caterina Jarboro again in the title rôle. Others appearing were Bruna Castagna, Giuseppe Radaelli, Nino Ruisi and Ettore Nava. The performance was excellent and the Triumphant Scene particularly impressive. Mr. Baccolini conducted.

Madam Butterfly

Madeleine Keltie was the Cio-Cio-San of the Thanksgiving night performance of Madam Butterfly, with Marie Powers as Suzuki, and Mercedes Ramon, Kate Pinkerton. The masculine rôles fell to Lawrence Power (Pinkerton), Giuseppe Interrante (Sharpless), Costante Sorvino (Goro), Eugenio Ruffo (Yamadoro) and Pietro D'Andria (the Uncle-Priest). Alberto Baccolini conducted. Miss Keltie was pictorially and vocally attractive and received much applause for her portrayal. Miss Powers revealed her customary histrionic competence and tonal amplitude. Mr. Power was an effective Pinkerton.

Faust

Faust was sung again on Friday evening by a cast including Lawrence Power, a handsome and resonant-toned protagonist; Annunciata Garrotto, an appealing Marguerite; Marie Powers, warm-toned and dramatically effective as Siebel; Nino Ruisi, a dignified Mephistopheles; Carl Formes as Valentine; Alice Haeseler as Martha, and Luigi Molle as Wagner. Mr. Bamboschek conducted.

Rigoletto

Rigoletto was the matinee opera given at the Hippodrome on December 2. Franco Tafuro and Claudio Frigerio, as the Duke and Rigoletto respectively, were in fine voice and easily dominated the performance. Virginia Le Rae, as Gilda, won considerable applause for the clarity of her high notes (several in the alt register) and her personality. Nino Ruisi was a competent villain. Others taking part were Bruna Castagna, Alice Haeseler, Eugenio Ruffo, Francesco Morrelato, Luigi De Cesare, Costante Sorvino and Nancy Cincola. Mr. Baccolini conducted.

Il Trovatore

A crowded house on Saturday night witnessed a performance of Il Trovatore, with Vanda Guerrini as Leonora, Bruna Castagna, Azucena, Giuseppe Radaelli, Manrico and Pasquale Amato, Count di Luna. The other rôles were taken by Alice Haeseler, Pietro D'Andria, Costante Sorvino and Luigi Molle. The conductor was Giuseppe Bamboschek. Miss Guerrini made an ornamental, clear-voiced heroine and Miss Castagna a dramatic, full-toned gypsy. Mr. Radaelli, a personable Manrico, won much applause, and Mr. Amato gave his usual expertly delineated portrayal. The audience was warmly receptive and prolific of applause.

Carmen

The Chicago Opera Company at the Hippodrome Sunday night presented Carmen. Bruna Castagna gave a spirited interpretation of the gypsy girl both dramatically and vocally. Franco Tafuro, in the rôle of Don José, was in particularly good voice and, in the second act, was forced to repeat his tenor air. Ettore Nava, as Escamillo, was pleasing and his Toreador song was enthusiastically received. The rôle of Micaela was again capably handled by Edith Alexander. Alice Haesler as Frasquita, Alice Homer as Mercedes, Luigi Molle as Dancaire, Costante Sorvino as Remendada, Nino Ruisi as Zuniga and Eugenio Ruffo as Morales completed the cast. Giuseppe Bamboschek conducted.

Weinrich Engaged for Westminster Choir School

Carl Weinrich, F.A.G.O., has been engaged as director of the organ department of Westminster Choir School, Princeton, N. J. Mr. Weinrich will assume the duties of his new appointment at the beginning of the 1934 fall semester. The organ and composition departments of Westminster Choir School, both of which have been under the direction of David Hugh Jones, F.A.G.O., have so developed that it has become impossible for one person to direct both. Mr. Jones, who is a composer himself, is now to devote all his time to the development of the composition department.

While still a pupil of Mark Andrews, at the age of eighteen, Mr. Weinrich passed the Fellowship examination of the American Guild of Organists. At the same time he was attending New York University, he spent one summer in Paris with Marcel Dupré and took his first lessons with Lynnwood Farnam. After graduating from New York University, Mr. Weinrich was awarded a scholarship at the Curtis Institute in Philadelphia which enabled him to study with Mr. Farnam for three years. He has held the following church positions: Church of the Redeemer, Paterson, N. J.; Church of the Redeemer, Morristown, N. J.; St. Paul's Presbyterian Church, Philadelphia, and the Church of the Holy Communion, New York City.

Mr. Weinrich was appointed to succeed the late Mr. Farnam as organist of the Church of the Holy Communion in New York. A disciple and pupil of Mr. Farnam, he had carried on the latter's church and recital work during his long illness. After Mr. Farnam's death, he completed the programs which the former had announced for the year, and has since continued the tradition of giving recitals comprising the best in organ music. These recitals are devoted mainly to the works of Bach.

Mr. Weinrich also has given a recent Bach series at St. George's Church. He has been heard in recital in the United States and Canada and has appeared as soloist with the Cleveland Orchestra. His repertoire includes the greater part of the music of Bach, and much of the music of contemporary composers. In one series of recitals he played six symphonies of Vierne, together with the complete organ works of Brahms. In another series he played his own arrangement of Bach's Art of Fugue.

For many years Westminster Choir, representing Westminster Choir School, has made concert tours in the interest of church music and choral singing. Henceforth, Mr. Weinrich will also represent Westminster Choir School with annual tours in the interest of organ playing.

CARL WEINRICH

MacDowell Club Scene of Beach Program

Piano soli, a sonata for piano and violin and songs, all by Mrs. H. H. A. Beach, constituted the December 3 program given at the MacDowell Club, New York, Ruth Shaffner, soprano, and Ruth Kemper, violinist, participating, and the composer at the piano. Of the opening piano pieces, Out of the Depths, with its strange dissonances, and From Blackbird Hills (Omaha Indian dance) were most applauded. Mrs. Beach's crisp, incisive touch and depth of feeling were remarked. The *scherzo* of the sonata and the *largo* were notable in their contrasting expressiveness, the composer sharing applause with Miss Kemper.

Five songs closed the program, Miss Shaffner singing with the warm expression and high intelligence associated with her appearances; she, too, was warmly applauded.

The audience included many professionals and was unusual in its close attention and appreciation of Mrs. Beach and her works.

F. W. R.

Activities of the Koravel Ensemble

The Koravel Ensemble has been active this season fulfilling engagements at clubs, schools and private musicales. This group is composed of Florence Rand, soprano, Ivan Velikanoff, tenor and Boris Kogan, pianist and proffers a varied group of songs and piano solos in costume recitals. A list of their engagements this season includes programs presented at the home of Mrs. Alfred Seton in Tuxedo Park, N. Y., the John Drew Memorial Hall in Easthampton, N. Y., the home of Mrs. Georger Marshall Allen in Morristown, N. J., the Gunnery School in Washington, Conn., and at the Brierly School in New York City.

On November 20 the ensemble was heard in Plainfield, N. J., in a program at the Plainfield Monday Afternoon Club under the auspices of the music department of the club.

The Koravel Ensemble, under the direction of Jane Wallach, is scheduled to present its program at the home of Mrs. Bernard Williams in Hartford, Conn., on Christmas night and again at the Loomis Institute in Windsor, Conn., on January 13.

Bentzar Entertains for the Chamlees

Ingenuus Bentzar gave a reception at his New York home on December 3 in honor of Mr. and Mrs. Mario Chamlee (Ruth Miller). Both the honor guests sang during the afternoon.

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London Schedules Suffer from Overabundance of Riches

(*Continued from page 5*)

grosso for strings (No. 4). He also provided reliable support to the two soloists, Yelly d'Aranyi and Beveridge Webster (another Pittsburghian). Miss d'Aranyi played a naïvely simple concerto written by Mozart at the age of eleven, and added to each of the three movements cadenzas which might have been contrived by Joachim or Ysaye at the age of 61.

Beveridge Webster played Bach's D minor concerto (piano and strings) and for the first time in London, Poulenc's Concerto choreographique for piano and 18 instruments, mostly wind. The final phrase might be applied to the whole work so far as any serious menage is concerned. But the mixture of banality and jejune simplicity with sophistication and polyphonic complexity has virtuosity and the sort of audacity which entertains. Its weakest moments are the attempts at jazz. The performance was as brilliant as the work itself.

The novelty served up by Dr. Boult and the B. B. C. Orchestra was Bartók's second piano concerto with the composer at the piano. A new Bartók has become an event here as elsewhere and much that used to be regarded as *outré*, ugly or (by the blasé modernists) as "dry," is now accepted as "convincing" and even "beautiful." How far Mr. Bartók has slid into conformity and how far we have caught up with his own private revolution, I prefer not to discuss. But I confess I liked this concerto better after one hearing than his first after two. It is modern in idiom but not pedantically so; every kind of harmony or disharmony is grist to Bartók's mill, even triads; and it is comforting to realize that the juxtaposition does not shock anybody. The almost relentless logic of Bartók's development from a primitive germ to the last consequences of formal elaboration is astounding, but it is relieved by an almost romantically expressive middle movement. Work and composer were ecstatically applauded.

Weingartner, who is seventy and will look back at a half-century of conducting next year, gave us no novelties, but he made the poor abused London Symphony play as though it were in its prime. The most attractive feature of the concert, however (between Brahms' Haydn Variations and Berlioz's Fantastique), was Harold Samuel's crisp and plastic playing of Beethoven's all but forgotten B-flat piano concerto (No. 2). Samuel has played this work off and on for a decade and it's curious how few have followed his example. But maybe few could play it like he does.

Sir Thomas Takes Advice

London's most visibly active orchestra is its youngest, the London Philharmonic (for the B. B. C. Orchestra is often heard though not seen). Besides its regular Thursday subscription nights it has now resumed its Sunday afternoon series which rather languished towards the end of last season because (as I made bold to assert), the programs were too experimental, finicking—too Beechamesque, in fact. It is always gratifying to have people follow your advice (even if they didn't hear you), and Sir Thomas' "message" printed in this year's announcement to the effect that "experience has proved that a Sunday afternoon is not the occasion for the production of new works," hits me right in my *"chutzpa"* or whatever Mr. Hitler's social enemies call it.

The opening concert proved my contention with a vengeance—yes vengeance, for if there's one thing I cannot abide it's a Wagner concert. But Sir Thomas' Wagner concert drew a full house so I subside (incidentally it wasn't so terrible at that for the Paris version of the Tannhäuser overture plus Bacchanale is rarely heard and Meistersinger excerpts are better than segments of the Ring).

Manfred and Manfredini

At the two Thursday concerts Sir Thomas invited his romantic soul by playing Schumann's B flat symphony and—horror of the purists—Tschaikowsky's Manfred Symphony. If Byron is in the discard in his own country you can guess where Tschaikowsky's interpretation of him is. However, I'm a heretic by preference, and *cum* Tschaikowsky I think some of this Manfred is better than most—anyhow the middle movement—though I'll admit that when (to steal Richard Capell's phrase) he decides in the last movement to find that Lost Chord on the organ it's a bit much.

Anyhow Beecham seemed to love the piece and got away with it. Moreover, having served Manfred to the low-brows he threw Manfredini to the *cognoscenti*—Manfredini being an obscure 18th century composer who wrote a graceful, dignified concerto grosso. It was written for Christmas in 1718, and opens with a pastorale something like the one in Corelli's Christmas concerto.

At this concert, by the way, Orloff played the Beethoven E flat concerto and at the previous one Piatigorsky did the Dvorak cello concerto. Both Russians were duly rewarded by the delighted audience.

Tetrazzini "Farewells" Again

A deal of singing has been done around here recently. Tetrazzini came back for another farewell, most people being too young to remember the last one. I didn't go (sorry, Luisa!), but am assured that her voice has no tremor (except when wanted) and her coloratura is still brilliant, also her vivacity and buoyancy are as ever. Then why "farewell"? She was assisted by Lisa Minghetti, a most promising young fiddler, and accompanied by Ivor Newton. There was a large audience.

Elena Gerhardt sang Schubert's Winterreise to a large admiring audience, in her well-known musical and beautiful way. A new Viennese soprano, Hedda Kux, appeared twice at the Lieder Club, showing a good Viennese taste and considerable charm, and Astra Desmond did a courageous act by singing a whole program of songs by Iryö Kilpinen, a Finnish composer who deserves to be better known. Finally the veteran baritone, Plunket Greene, was heard in a group of Lieder at the Tuesday chamber concerts in Grotrian Hall, arousing the usual enthusiasm.

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Donna Lombarda, Prize Opera, Receives Premiere in Turin

(*Continued from page 5*)

tribute for the crown. The faithful advance, bearing the sacred image and chanting a laud to St. Hubert. Trumpets blare from the castle as the king's huntsmen arrive. An orchestral interlude leads to the central scene, placed in the forest cabin of the woman, who is alone and sings of her distant Lombardy. The imposing monarch, strayed from his retinue, is struck by her beauty. He commands her to poison her husband's wine; she is reluctant, but is awe-struck and surrenders to him. As he departs the husband returns, suspects the worst, discovers the poison, and after extracting a confession, stabs the unhappy woman to death.

To this nucleus of the tragedy, contained in the original poem, the author has added a conclusion of his own invention. The second act (or third scene) brings us back to the summit of the hill for the ceremonial of the offer of tribute after the chase. The trophies are piled before the throne. The murderer announces a gift surpassing them all. Two foresters advance with the black-draped corpse. "Holy Crown" lifts the veil in horror. The man plunges the dagger into his own heart and the religious procession winds up the hill in song.

Music Succeeds on Own Merit

Cicognini has given this canvas a strong musical setting. It has some of the natural defects of immaturity—especially an orchestration over-heavy in spots, that places the singers at a disadvantage—but it holds the listener's interest from start to finish. It accomplishes this on its own merits as music rather than as realistic commentary to a tense dramatic action. The composer has in fact made little use of declamation here. His melodic writing, of archaic Lombard folk flavor at many points, is prevalently strophic in structure.

Where Cicognini unquestionably excels is in the choral parts. These he treats in the broad manner of a fresco, with admirable constructive skill. He has, in striking degree for one so young, a sense for large and complex forms. A vivid example is the first scene, almost wholly choral. There is no rhetoric or padding here, no search for mere effect of mass movements and sonorities. Everything is reduced to essentials; the musical discourse develops with rigorous logic in rich polyphonic designs and rises to an impressive climax. The entire tableau proceeds without a halt—rapid, concise, often gripping in power, invariably suggestive of the background of barbarity and primitive mysticism.

Dramatic Climaxes

The concluding scene, also largely choral, is of similar efficacy at the beginning and end, when it attains moments of solemn grandeur, but appears uneven elsewhere, with some emphatic passages. Of the central episodes, the happiest are the woman's nostalgic song of Lombardy, the joyous echoes of the chase and martial rhythms of the cavalcade. These are described not for color and ornament's sake, but in dramatic function—another sign of the composer's dynamic theatrical sense. He attains these effects with orthodox tonal-harmonic resources, avoiding alike the extremes of modernism and the literal folk mosaic.

The pivotal moments of the king's encounter with the woman and her ensuing struggle with her husband are not so happily achieved. Their psychological focus is faulty, or their dramatic relief inadequate, notably in the protagonist, at certain crucial moments of the action—an unfortunate blemish on a score in many respects remarkable. The scene is tense throughout; it contains much that is highly expressive of sinister premonitions, of terror, anguish and despair, but it also falls into melodramatic emphasis. Experience will no doubt clarify his style. Even as it is, the score is a brilliant promise.

The performance left nothing to be desired. Franco Capuana, former chief baton of the San Carlo of Naples, gave a vibrant, musicianly reading, while the able Broadcasting Corporation chorus, drilled by Vertova, negotiated their exacting parts with great skill. Lella Gaio (protagonist), baritone Manacchini (king) and tenor Scarinci (husband) made an excellent solo trio.

Another Prize-Winner

The remaining Triennial prize-winner not yet reviewed in these columns—Lodovico Rocca's three-act lyric fable, In Terra di Leggenda—may be dealt with summarily, all the more since the jury did not consider it worthy of designation for staging. As in the case of Cicognini, there was also curiosity to see how a comparatively young composer, well known in the concert field, would treat opera (his first to be performed). Rocca, who hails from Turin (1895), was a pupil of Orefice at the Milan Conservatory. Among other awards, his orchestral suite, Chiaroscuri, won the New York Music League's prize in 1924 and was done at a Metropolitan Opera concert under Bamboschek.

Cesare Meano's libretto purports to be "an express . . . re-evocation of the fundamental personages, scenes, episodes and motives making up the innumerable legends inspired in the romanticism of medieval life, an unreal world of imaginary folk." Its chief characters are an aged free-lance warrior, captain of a marauding band, with his paramour, an enchanted castle, a captive princess and a stainless errant youth.

This works appears to have lost much by presentation in concert form. Its capital vice is that the music is poorly adapted to its subject, especially where lyric treatment is called for. It suffers from excessive tortuousness and dramatic over-stressing, over-hung by a murky grey pall. Conductor Calusio did the best he could for it; there were in all only six recalls. La Rotella's Corsaresca is a less decorous job, but was preferred by the jury as far more theatrical. It is now being heard at the Teatro Argentina of Rome.

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Gerard to Appear with N. Y. Light Opera Guild

The New York Light Opera Guild (John Hand, general director and conductor) will present a Reginald de Koven Festival in Carnegie Hall on December 15, with Rolf Gerard, tenor, as guest artist.

The Guild, organized and conducted for the advancement of young American singers and the encouragement of American composers, maintains the policy that in connection with the débuts given to the prize-winners of the public auditions conducted by the Guild, guest artists of experience may also appear. In its first application of this policy (all solo work in the past having been done only by début artists) the Guild presents Mr. Gerard, a young American tenor who has sung in Germany, Italy and America, one of his recent engagements here being a performance of Lohengrin at the New York Hippodrome.

(*Photo © by G. Maillard-Kresslere.*)
ROLF GERARD

The quartet of soloists for the festival, beside Mr. Gerard, includes Dorothy Baker, soprano; William Hargrave, baritone, both prize-winners of débuts, and Rebekah Crawford, contralto. Miss Crawford was a début artist with the Guild in the Victor Herbert Festival, earlier this year.

L. I. Orchestra Plays in Flushing

The fall concert of the Long Island Symphony Orchestra on December 6 in Flushing, N. Y., featured Jeanetta Eberhard, soprano soloist, singing a Verdi aria with orchestra, and songs by German, Del Riego and Speaks. Excerpts from symphonies, operas and other sources constituted the program, George J. Wetzel conducting the sixty men and women of the orchestra. The Long Island Federation of Music Clubs announces the next festival at Huntington, N. Y., May 5 and 6, 1934.

Shanghai Symphony Orchestra Opens Season with All-Beethoven Program

Varied Programs Follow—Ada Milikowskaja Soloist in Liszt Concerto

SHANGHAI.—The Shanghai Municipal Orchestra auspiciously opened its season with an all-Beethoven program which included Conductor Mario Paci's interpretation of the sonata op. 31, No. 2; the fifth symphony and the Emperor Concerto, the conductor appearing as soloist in the last mentioned. The noticeable lack of unity in the string section, partially due to its small size, marred the philosophic majesty of the symphony. The selections in which Mr. Paci appeared as soloist were brilliant exhibitions of pianistic technic.

A unique combination of old masters and modern ones comprised the next program of the orchestra. Bach's French Suite in G flowed smoothly, if somewhat mechanically; Scarlatti's five sonatas were charmingly and sensitively executed; and Mozart's G minor symphony brought to a close the classical portion of the program. Respighi and Falla bore the banner of modern symphonic composition, represented respectively by The Fountains of Rome and The Three-Cornered Hat. The Respighi composition, it must be admitted, was lamentably mutilated; the orchestra failed to portray the vast tradition of ancient Rome imposed upon a background of modern technic. The Falla work compensated for its predecessor, although it somewhat lacked the sensuous vigor which characterizes the original.

PIANIST HEARD WITH ORCHESTRA

Ada Milikowskaja, young Russian pianist, recently returned from Moscow, was the soloist in Liszt's *tour de force*, the A major concerto, and played as well Ravel's sonatina, plus two encores. The self-possessed young woman commands a facile technic and a delicacy seldom heard. Whether or not she has the emotional and intellectual power requisite for a great pianist, will become apparent in her forthcoming recital. Maestro Paci included in the same program Tschaikowsky's Romeo and Juliet overture, played with much fire, Debussy's meandering Faun, and the Symphonic Dances (op. 64) of Grieg. The orchestra offered a brilliant interpretation of the last-mentioned, but Grieg's penchant for catching the attention and emotions of the audience by constant contrast becomes wearisome regardless of how well played.

The other concert of the season so far by the orchestra was composed partially of standard symphonic selections and partially of novelties. Schubert's oft-heard Rosamunde overture introduced the evening, the Brahms symphony in D major following. The Scandinavian composer Halvörsen, was represented by his Variations from a suite in old style, and the program ended with the Grieg dances.

The symphony concerts have given Shanghai its only musical fare so far, the soloists not beginning until November. Radio work is still in its infancy with most of the programs simply recordings. At one station, however, Henry Francis Parks, formerly of Chicago, offers semi-classical numbers every evening, a welcome relief from the humdrum of jazz orchestras and the tortured wails of Chinese ensembles. Marjorie William, soprano, also is heard over the same station.

Further plans for the season are indefinite. Conductor Paci purposes to conduct in Japan when the first violinist, Mr. Foa, returns. Kreutzberg and Ruth Page will appear later.

VANYA OAKESNOV.

Studio Notes

FRANK BIBB

Virginia Fox, who has been playing ingenue leads in musical comedy and light opera, spent the summer at Summit, N. J., with the Mielle Players. In August she played in the Shubert production, The Blue Widow, and is now making shorts for Warner Brothers.

On November 15, Mrs. T. C. Miller gave an all-Mozart program at the Manor Club, Pelham Manor, N. Y. In this delightful concert she did an air from Il Re Pastore and Batti, Batti from Don Giovanni with violin obbligato. Mrs. Miller is the soprano soloist at St. James Episcopal Church, Fordham, N. Y.

C. Edmond Jarvis, head of the voice department of Fisk University, Nashville, Tenn., gave recitals at the University on October 21 and November 13. He sang in several Vesper programs at Scarritt College, Nashville, among which were excerpts from the Messiah and Creation. Mr. Jarvis recently sang as soloist over the Columbia network with the Fisk A Cappella Choir.

LA FORGE-BERÚMEN

The weekly broadcast over the Columbia network of the La Forge-Berúmen Studios, on November 22, presented Marie Powers, contralto, Harold Dart, pianist, and Frank La Forge. Miss Powers offered the three principal arias from Saint-Saëns' Samson and Delilah, singing with color, feeling and understanding of text. This artist sang the rôle of Delilah at the New York Hippodrome on November 17. Mr. Dart played two groups of soli with technical facility and musical expression.

LEONARD RUDKO

A large gathering of guests and friends were present in the studio of Leonard Rudko on December 2 when he sponsored several of his pupils in the first of a series of biweekly recitals he will give this season. Ray Porter Miller, lyric soprano, in opening the program delivered two songs by Traetta which were especially arranged by Mr. Rudko. Later in the program she sang a group of modern French and Italian songs. Miss Miller, the possessor of a delicate voice, clear in tone, delighted the audience. Albert Chaskin, tenor, sang two compositions of the seventeenth century, Per la Gloria by Bononcini and Come Ungello by Sarti. Rose Renard, dramatic soprano, sang Marcello's Quella Fiamma and Pace from Verdi's La Forza del Destino. Miss Renard's voice is colorful and rich in tone and altogether pleasing in quality. Boris Voronofsky, baritone, sang the Iago aria from Othello. Mr. Voronofsky although suffering from a slight cold, displayed a voice full in tone and resonant in quality that was appreciated.

Mr. Rudko then presented a part of the Westchester Women's Chorus in a group of three songs that he has arranged for them. Following this Miss Renard and Mr. Chaskin offered a duet from Cavalleria Rusticana in a capable manner. C. D. H.

MRS. JOHN DENNIS MEHAN

Exponents of Mrs. John Dennis Mehan's school of singing appear frequently in concert and recital and other activities. Alice

(Photo by De Barron Studios.)
ALICE SWANSON

Swanson, contralto, is a recent musical debutante. She was vocal soloist at the November 26 Cannes Concert, Hotel Governor Clinton, New York, offering songs principally by present-day composers. Alice Nichols was her accompanist.

VERA B. McINTYRE

Singers from the New York studio of Vera B. McIntyre have been active. Edgar Laughlin recently sang the rôles of Alfio in Cavalleria Rusticana and Silvio in Pagliacci with the New York Opera Company in Easton, Pa. He also recently sang Wolfram in Tannhäuser with the Chicago Opera Company at the New York Hippodrome, and the same part over Station WOR on December 3. He sang Tonio in Pagliacci at the Brooklyn (N. Y.) Academy of Music on November 29.

Rebekah Crawford appeared in the same cast, singing Lola.

In the same production was Rolf Gerard, who took the part of Canio. Mr. Gerard was also heard in this part over Station WOR on November 12. On November 26 he appeared as Turiddu in Cavalleria Rusticana, and on December 3 he took the title rôle in Tannhauser over the same station.

Laura Ferguson is in Philadelphia, singing soubrette rôles with the Aborn Opera Company. Geraldine Olive is doing small parts with the same company.

Helen Eisler is to sing Gretel in Hänsel and Gretel in Baltimore. She also has appearances with the Chicago Opera Company and the Charlotte Lund Opera Company in this part.

FLORENCE WESSELL

Helen Warren, now studying with Florence Wessell, began her singing career with Sarah Robinson-Duff at the age of sixteen. Two years later she continued with Loretta Laurenti of Boston. Another two years found her in Munich working with Mme. Laurenti's former teacher, Josephine

(Photo by Edward Thayer Monroe.)
HELEN WARREN

V. Hübbenet, at one time prima donna of the Düsseldorf Opera. Upon her return to Boston, Miss Warren decided to come to New York to join Florence Wessell's artist class and to sing over Station WEAF.

She has recently sung for the Studio Guild and on December 7 for the Charity Ball at the Ritz-Carlton.

LEON CARSON

Constance Clements Carr, soprano, was heard as guest artist at the Presidents' Day Musicale of the Woman's Club of Nutley, N. J., on November 13. She sang the aria Wie nahte der Schlummer from Der Freischütz of Weber and also compositions of Godard, Gluck, Spohr, Warren, Tonnelle and Rummell. Vera J. Kerrigan was at the piano. Miss Carr was also soloist at the Nutley High School on December 3.

Ethel Bennett, soprano of the Charlotte Lund Opera Company, was heard in Portland, Pa., on November 11 as guest artist with the Portland Community Club. Miss Bennett also sang the rôle of the Sandman in Hänsel and Gretel with the Charlotte Lund Opera Company at Town Hall, New York, on December 1.

Henry Haberle, baritone, and Constance Clements Carr, soprano, were heard at St. Paul's Congregational Church, Nutley, N. J., on November 26 in Schnecker's cantata, The Harvest Ripe.

LaRue Crosson, soprano, was heard recently in a group of songs at the University of Pennsylvania and in recital programs at the Monday Topic Club, Women's College Club, Orange, N. J.

Marie McGoey, contralto, was soloist at the East Orange, N. J., High School on November 27 and on December 6 at the annual musicale of the Nutley Branch of the American Association of University Women.

Helen Kruge, soprano, appeared in one of the two leading rôles of the operetta In Old Vienna given in Englewood, N. J., on November 3 and 4.

Nella Williams, soprano, has been heard in English and German programs at the Bayside, L. I., Morning Musicale this season.

Gustav Nelson is singing as baritone soloist at Christ Church, Englewood, N. J.

ENRICO ROSATI

Wilson Angel, bass-baritone who won the Atwater Kent 1932 first prize, is now studying with Enrico Rosati. Mr. Angel comes from Winston-Salem, N. C., where he began his vocal studies with Lillian Beatey. On December 14 he is participating, as bass soloist, in the Philadelphia Brahms' Chorus' performance of Verdi's Requiem, at the University of Pennsylvania.

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Publications

Book

Memoirs of Mischa Elman's Father; by Saul Elman.

This book presents the novel, and perhaps unprecedented, literary spectacle of a father acting as biographer of a famous living son. A further departure from familiar routine is the fact that the work is also published by the author himself. In twenty chapters and an addendum of glowing press notices won by Elman the violinist, Elman the biographer chronicles the remarkable career of his son from his early days as a prodigy through his studies with the famous teacher Leopold Auer; the trials and tribulations incident to poverty and the anti-Semitism formerly prevalent in Russia; and Mischa's remarkable career as one of the greatest violin virtuosi of the present day. The final chapter depicts the New York début with the Russian Symphony Orchestra, a concert that started his artistic conquest of the Western Hemisphere.

Mr. Elman opens his first chapter with the proclamation, "I am the father of one whom the world has acclaimed a violin genius. The whence and how of that hidden spark which was destined to burst into flame, the tragedies and the comedies inseparable from any definite success in wresting from Life her rewards, are all part of the strange story I am now going to tell. It is the story of my dedication, for I am, and have been since my Mischa was three years old, a dedicated man, blessed with the rare fate of having lived to see the realization of my dream. If my happiness has been somewhat vicarious it has been none the less real, and it will be seen by those who accompany me through the vicissitudes of my early experiences that Romance still walks the earth."

Putting the question as to whether there is anything in heredity, the author traces his son's musical genealogy back as far as his paternal great-grandfather. Berditchev, the native town of the Elmans, was considered a centre of musical culture, and the author's father showed considerable talent for music at an early age. He accompanied his father, Mischa's great-grandfather, to many weddings and taught himself to play the violin unusually well.

The second chapter describes Mischa's début, in the town of Ihpola, under the patronage of the Countess Urusova, and the subsequent departure of the Elmans for Odessa, where the five-year-old prodigy was to pursue his studies, having successfully passed the test which entitled him to a free scholarship. But it was not long before the solicitous father felt constrained to take his precious son from Odessa, as the attitude of the local government was becoming exceedingly hostile to the people of his faith. The forced departure of the Elmans is graphically recounted in the third chapter.

Chapter four describes Mischa's first meeting with Auer, the great teacher who eventually sent the youthful virtuoso out into the world as his accredited disciple; and the following chapter is devoted to interesting details of little Elman's early studies with Auer. The account of Mischa's immediate conquest of Berlin, and his meeting with Josef Joachim there makes interesting reading in the tenth chapter. Among the numbers on his program at the Berlin début were the Tschaikowsky concerto and the Chaconne of Bach, which latter test won for him the unstinted praise of the then dean of the violinists of the classical school. After his great success in Berlin all the music centres of Europe capitulated unconditionally to the astonishing little violin master, and the rest of Mr. Elman's book recounts triumph after triumph for his son, with the interspersion of many entertaining anecdotes by way of variety.

The following touching epilogue ends the book: "Mischa has been proclaimed one of the great artists of the world, but I have more pride and satisfaction in my heart and I am overwhelmed with the thankfulness that only a father can know, when I say that he is a perfect son, a tender, generous brother to his sisters, and a loving, devoted husband and father. And here, having given him to the world, a piece of perfect melody, I leave him." (Published by Saul Elman.)

Song

The Virgin's Slumber Song (Mariä Wiegenlied), by Max Reger; words by Martin Boelitz; English version by Ed. Teschemacher.

This tuneful and exquisite lullaby, from Reger's collection of Simple Melodies, has gained in popularity during the twenty years in which it has been known to the public in the original form. The Ditson house issues an English translation (the German text is, of course, also included), which is admirably simple and in keeping with its folk quality. There are four versions of the song: high voice, in G; medium high (original key), in F; medium, in E flat, and low, in D flat (range, one octave from the tonic in each case). Especially appropriate for Christmas observances, it is published also as a three-part song for women's voices, and as a four-part song for both mixed and male voices. (Oliver Ditson Company, Inc., New York.)

Press Comments

YEHUDI MENUHIN

A cablegram received by Evans and Salter, managers of Yehudi Menuhin, reports the opening engagement of his present season in Paris at the Salle Pleyel as follows:

"Unprecedented triumph tonight even surpassing Menuhin's previous records here. Over 3,000 with as many or more turned away. Stop. Admirers applauded and even shouted frantically after first performance of Yehudi's complete Urtext version of Paganini's concerto ten encores had to be given extending concert until after midnight. Stop. Happy report concerts London Albert Hall Rome Augusteum Amsterdam Concertgebouw already sold out over month ago."

NOËL EADIE

Nöel Eadie's latest London recital brought forth a unanimity of praise from the critics. Thus the Times says: "There was no fudging in her coloratura, every note was clear and accurate. As a corollary of that, the phrasing was perfectly sustained...." Thereafter going into detail over her program of Mozart, Schubert, Joseph Marx, etc., it goes on to say: "Lastly, mention must be made of Rachmaninoff's Vocalise, which served better than anything else to display the purity of tone and the absolute control of phrasing which made this recital an exceptional and most pleasurable experience."

Again, according to the Sunday Times: "Her light, clear soprano was singularly fresh and exact emission seemed to cost her no effort...." And farther on: "but there was a great deal more—a real eloquence—at work behind the elaborate coloratura of the aria, Ach ich liebte, from Mozart's Entführung."

Nor is The Observer less enthusiastic: "A profusion of good things was offered by Miss Noël Eadie, partly in the songs themselves, partly (what differentiated her recital from others) in the perfect style of her singing."

After duly introducing the *leit-motif* above mentioned, the Morning Post adds, among other things: "Her singing was wonderfully satisfying. All the high ranges of Liszt's Mignon were managed with perfect ease, true in pitch and of an unforced quality of tone."

The Star also contributes by saying: "Noël Eadie has a beautiful voice, and it is a treat to hear her notes ring out clear and clean cut."

PAUL ALTHOUSE

Paul Althouse, tenor of the Metropolitan Opera, who has been appearing with the San Francisco Opera Company, was lauded in the San Francisco Chronicle for his performance as Tristan: "Paul Althouse earned fresh admiration in the rôle of Tristan. No mortal tenor, of course, can realize in sheer appearance the ideal heroism of the Cornish knight. But Althouse was a virile figure, and he gave a performance continuously rich in dramatic and musical spirit."

On November 24 and 25 Mr. Althouse sang with the St. Louis (Mo.) Symphony Orchestra. The St. Louis Daily Globe-Democrat said: "Paul Althouse, Wagnerian tenor, whose visits to St. Louis are awaited eagerly by lovers of fine singing, scored another triumph yesterday afternoon when he appeared as soloist with the Symphony Orchestra. The program, considered as a whole, perhaps was the most enjoyable so far this season. Mr. Althouse, of course, was the greatest contributing factor. So much has been said in these columns about Mr. Althouse's voice, his artistry, his dramatic appeal and his commanding personality that further dissertation seems almost trite. He has lost none of these qualities since his appearance here in January, 1932, and in some of his numbers he was even the greater artist."

ABRAM KAROL

Abram Karol, violinist, gave a recital in Allentown, Pa., on November 12. The Allentown Morning Call's review noted in part: "Though he has studied violin since the age of four, last night's presentation was the first solo recital given by the nineteen-year-old artist, who thrilled his hearers, an assemblage of almost 700 music-lovers, with a superb program that might well have taxed the ingenuity of a seasoned concert violinist.

"The training instilled in the violinist, first by his boyhood instructor, Lloyd Moll, later by Sascha Jacobinoff in Philadelphia, and last year by Carl Flesch, was evidenced in every fine, painstaking effort that went into his interpretations—interpretations showing remarkable facility, skilled bowing and a technic that promises to carry Mr. Karol far in his chosen career. In both concertos, the Vivaldi in G minor with which the concert opened and the D'Ambrosio in D minor, composing the second group, the young violinist distinguished himself with brilliant performance, meriting applause that recalled him several times to the platform.

"This enthusiastic appreciation continued throughout the recital and was especially noted after the third group, that included Flesch's own arrangement of Handel's Gebet; Kreisler's arrangement of Manuel de Falla's Spanish Dance, in which Mr. Karol portrayed all the vivid color and insinuating rhythm of his subject; the Baal Shem, Bloch, and the intricate Perpetual Motion of Novacek, which gave the violinist ample opportunity to display his technical skill."

The Allentown Chronicle and News and Evening Item headed its report, "Karol's Artistry Thrills Audience," and continued: "Abram Karol thrilled a large audience last night when he proved his right and title as 'the young American violinist,' which he achieved while studying with a group of violin artists under Carl Flesch in Baden-Baden and Berlin last year. Mr. Karol was given an ovation by his audience of music-lovers for his wonderful performance."

FRANCOIS LANG

The French pianist, François Lang, was soloist early in November with the Budapest Symphony Orchestra, conducted by Erich Kleiber. Commenting on Lang's interpretation of the Beethoven E flat concerto, the Nemzeti Ujsag said: "Mr. Lang's playing was an exceptional artistic event." According to the Pesti Hirlap, "Mr. Lang is gifted with remarkable qualities; both his manner of playing and his interpretation are characteristically French, and he disclosed rare comprehension in the perfect way in which he collaborated with Kleiber." The Pester Lloyd chronicled: "François Lang plays the Beethoven concerto in E flat with distinction and intelligence; his technic is sure and his musicianship finely cultivated."

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The Musical Courier desires to obtain the present addresses of the following:

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Maryan Liszt
Thaddeus Loboyka
Harold A. Loring
Issay Lukashevsky
Margaret Ladley McBride
Jay McGrath
Beleska Malinoff
Joseph Mendelssohn
Sonya Merkel
Helen C. Moher
Marguerite Myriald
Florence Nelson
Anna Nordenstrom-Law
Wm. B. Peters
Arnold Powell
Forest Redfield
H. E. Reynolds
Jean Rouse
Anna Savina
Philip Scharf
S. Scharf
Josef F. Schwarz
Walter D. Smith
Edith Silance-Smith
John Steel
Harrison A. Stevens
Norman Stoneham
Marcia Sumelska
Tofi Trabilsee
Marie Woodman Tufts
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HENRI DEERING'S
weekly piano recitals over the radio are a feature of NBC.

BEATRICE BELKIN,
a familiar member of Roxy's Gang, is also appearing in opera and concert in and around New York. She recently sang several performances with the Chicago Opera Company at the Hippodrome.

MARIA MÜLLER, MAX ALTGLASS (right) and DR. REICHENAUER,
Miss Müller's husband, on a vacation last summer in Germany. Mr. Altglass is Miss Müller's only teacher, and in Baden-bei-Wien and at Bayreuth and Salzburg she worked on operatic rôles with him. The tenor recently returned to New York for his tenth season as a member of the Metropolitan Opera Company, which Miss Müller, arriving from Europe this month, will rejoin.

MR. and MRS. JOSEF LHEVINNE
were guest artists on November 25 for a concert at which the guest of honor was Mrs. Theodore Roosevelt, Sr. It was as a complimentary gesture to Mrs. Roosevelt that the two pianists were invited to play. Mr. Lhevinne played at the White House twenty-five years ago for President and Mrs. Theodore Roosevelt. On November 26 Mr. Lhevinne played before Mrs. Franklin D. Roosevelt at the ceremony when a medal of honor was awarded to Mrs. Carrie Chapman Catt.

CAROLINE THOMAS,
violinist, and her Argentine accompanist, Arvidio Pautasso, in Buenos Aires in front of the fountain presented to the Argentine Government by the Spanish Government.

THE SITTIG TRIO,
Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano, will give their annual winter concert in the great hall of the New York Junior League, on December 19. On October 21 the Sittig Trio gave a concert at Great Neck, L. I.

ANNA FITZU
will conclude her tour with Kryl's Symphonic Band and return to New York this month.

HARRIET FOSTER,
whose artist pupils are singing in and around New York. (Photo by Apeda.)

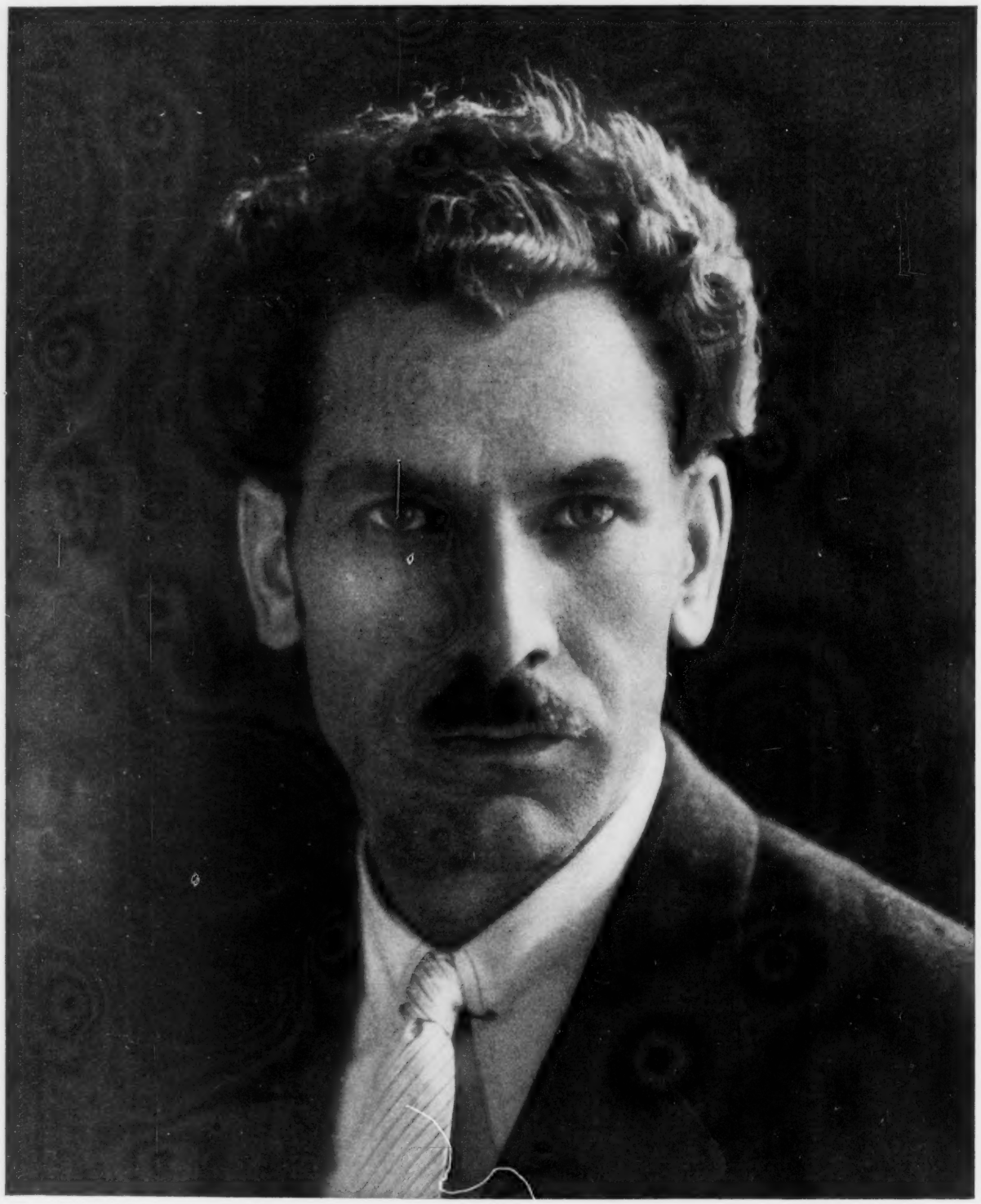
MADELEINE KELTIE
is singing with the Chicago Opera Company, at the Hippodrome, New York, having been heard in Tosca, Pagliacci and Madam Butterfly. On December 2 she also sang Madam Butterfly with the San Carlo Opera Company in Toronto, Can. (Photo by G. Marant, Paris.)

WESLEY LA VIOLETTE,
composer, makes friends with a bear on Mt. Hood, Ore. Mr. La Violette is a member of the faculty of De Paul University School of Music in Chicago.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music



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